

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 2, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

—because it's positively the greatest novelty song hit
in the country!

GUS JOE
VAN & SCHENCK

THE PUBLIC'S FAVORITES IN

ZIEGFELD'S FOLLIES

(COLONIAL THEATER, CHICAGO)

ARE STOPPING EVERY SHOW WITH

O-H-I-O

By JACK YELLEN and ABE OLMAN

The Song with a Hundred Laughs!

All the extra choruses and special versions you need. A wonderful "fast" melody for dancing and "dumb" acts.

WRITE OR WIRE US COLLECT

FORSTER

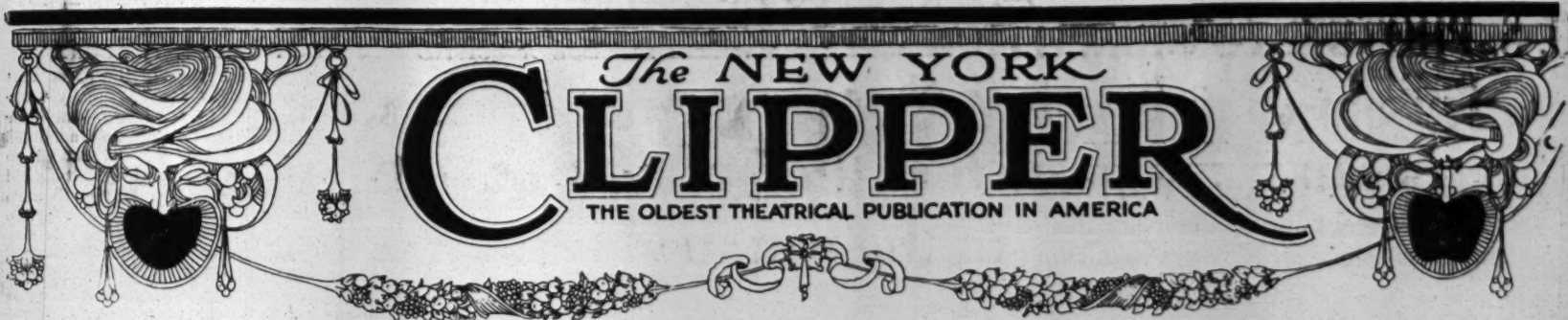
MUSIC PUBLISHER, Inc.

CHICAGO, ILL.

177 North State St.

JOE BENNETT, Prof. Mgr.

ON THE COAST—SIG BOSLEY, PANTAGES THEATER BLDG., SAN FRANCISCO



Copyrighted, 1921, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, FEBRUARY 2, 1921

VOLUME LXVIII—No. 52
Price Fifteen Cents, \$5.00 a Year

ACTORS' EQUITY ASSOCIATION VOTING ON EQUITY SHOP

**Long Anticipated Move Materializes This Week—Polls Close
February 28—Members Reported to Be Strongly in
Favor of Establishment of Shop**

The Actors' Equity Association is now voting on the question of the Equity Shop. The long anticipated move of the actors' organization went into effect when the referendum ballot on the question was posted this week to all members of the Equity. In spite of the requests of a number of deputies of the organization for whole blocks of votes for distribution among groups of members in different localities throughout the country, Equity has decided that such method of distribution would be unfair, since it would make possible a considerable number of "repeats." Any member, failing to receive his voting slip by February 7, is advised to inform Equity headquarters immediately of the omission. Polls will close on February 28 at 6 P. M., in order to allow every member, no matter in what remote part of the country he may be, to register his decision on the present question.

The question of the Equity Shop has long engaged the attention of theatrical people. It has been discussed pro and con, the most definite action taken against it being that of the Dramatists' Guild and the Society of Dramatists and Composers, organizations composed of practically the same members who two weeks ago passed resolutions condemning the proposed establishment of the Equity Shop.

Opinion on the matter devolves on the interpretation of the actors' project. Man-

agers and dramatists unite in describing it as only another name for the so-called "closed shop." They point out that it would give the actors an unhealthy balance of power in the theatre. The dramatists, in coming out flatly against the proposed measure, claim that the Equity Shop would place them under complete domination of the actors' organization, since they would be compelled to choose their casts exclusively from the Equity ranks. They further charge that the A. E. A. would be in a position to condemn and censor their work, since it could always enforce its edicts through the medium of its members.

The Equity forces, in refuting these charges, have repeatedly stated that their project would be anything but a closed shop, since their membership is unlimited and the enforcement of a minimum wage scale would be impossible on account of the nature of the actor's work. Equity further sets forth among the advantages of its proposed system the benefit to be derived by both managers and dramatists, from the organization's power to discipline its members, who could be compelled to live up to their contracts on the penalty of being forced out of their profession.

An informal canvas among members of Equity has established the fact that a vast majority of them favor the establishment of an Equity Shop.

ACTRESS'S HUSBAND DISAPPEARS

SAN FRANCISCO, Jan. 31.—Mrs. Gladys E. Bodman, actress and concert singer, was granted an interlocutory decree of divorce last week from William J. Bodman, a furrier, who, she says, disappeared in March, 1916. Judge E. P. Shortall granted the decree on the ground of desertion. Mrs. Bodman, who had her maiden name of Barkley restored, testified she was married to Bodman on July 29, 1916. She went to San Diego to fill an engagement, and Bodman was to follow as soon as he could wind up his business affairs. Together they were to make a tour of the country and later to visit Paris. Her voice was to solve the problem of expense. Mrs. Bodman made a hit in San Diego, and engagements came thick and fast. But her husband did not follow her to the Southern city. He closed up his business in San Francisco and disappeared.

SMALL POX IN OTTAWA

MONTREAL, Canada, Jan. 28.—Performers booked to appear in Ottawa are not allowed to enter or leave there without getting vaccinated or producing a certificate showing that they have been vaccinated within the last six years. The inconvenience is the result of a smallpox epidemic in that province.

The epidemic is fast spreading and the authorities believe that drastic action is needed to stop it.

"MEANEST MAN" RECEIPTS DROP

"The Meanest Man in the World," the George M. Cohan show playing at the Hudson Theatre, where it has been drawing close to \$17,000 a week during Cohan's stay in the cast, fell off about \$2,000 last week when Otto Kruger went into the leading role. Although critics agreed that the play could not get very far without the presence of the manager in the cast, there is great confidence in the Cohan offices in the show's ability to stand on its own merits, now that it has gained the prestige of a Broadway hit.

NEW HOUSE FOR ERLANGER

A. L. Erlanger has added another theatre to the chain which he is rapidly forming and in which every city of prominence in the country will be represented. The most recent addition is in Kansas City and will be ready to open on Labor Day, 1922. The deal was consummated on Monday. The new house will have a seating capacity of 1,800. The stage will be large enough for the presentation of any kind of theatrical entertainment and will be provided with every invention to render the work of the actors more effective.

"DEAR ME" SETS NEW RECORD

Grace La Rue and Hale Hamilton broke all records for a week's run with "Dear Me" at the Republic Theatre last week, for the first six days of the play, ending on Saturday. The previous record was set by "Parlor, Bedroom and Bath."

CHORUS GIRL ENDS LIFE

Ruth Hooven, whose stage name was Vivian Varra, and who was a member of the "Cheer Up Mabel" company playing at the Maryland Theatre, Cumberland, Md., committed suicide in the Washington Hotel in that city last week by swallowing carbolic acid. She was nineteen years old and had been on the stage for two years.

According to Carl Lumpkin, electrician of the company, Miss Hooven, who was the daughter of Mr. and Mrs. E. C. Hooven, 2475 Upper Avenue, Lorain, Ohio, was soon to have been married to him. Lumpkin stated that they had quarreled over some trifling matter, but that at supper time he had order supper for both of them in the dining room of the hotel. While he was waiting for her to join him, Miss Hooven passed by him and went to a drug store. When she returned she went directly to her room and soon several of the members of the company heard her calling for "Carl." Fearing that something serious had happened, said Lumpkin, he hurried to her room and found her unconscious and her face badly burned. She was rushed to the Western Maryland hospital, but died within ten minutes.

THEATER USHERS STRIKE

SPRINGFIELD, Ill., Jan. 27.—Just before the Majestic Theatre of this city opened its doors for the evening performance to-night, fifteen ushers decided to strike. Extra help was summoned and the audience was seated without disorder. It appears that the ushers had demanded the manager to re-engage a discharged employe, and upon his refusal to do so, the others walked out. There is no union organization in force among the ushers of this theatre.

"MASQUERADER" BEAT "MARY"

ZANESVILLE, O., Jan. 28.—Guy Bates Post in "The Masquerader" which played here recently did a larger business than George M. Cohan's "Mary," which established a record here by selling out three hours after the sale opened. "The Masquerader" did \$2,108.50 on one performance and "Mary" did \$2,063.50. Al. G. Fields in a matinee and night show did \$2,738.00.

"MAID TO LOVE" GOING OUT

"Maid to Love," the Gleason & Block musical comedy by Percy Wenrich and Raymond Peck, which closed last fall after a short tour is going out again.

The piece has been re-cast and one or two of the scenes rewritten and it went into rehearsal this week.

Dolly Connelly will again play the leading role.

"NICE PEOPLE" TO OPEN KLAU

The new Klaw Theatre, 251-257 West 45th Street, New York, will open Feb. 21 with "Nice People," the Rachel Crother's comedy produced by Sam H. Harris, and starring Francine Larrimore. This is the first of four new theatres to be opened by Marc Klaw, Inc. The new house has a seating capacity of 820.

C. B. COCHRAN IS ILL

LONDON, Eng., Jan. 27.—Charles B. Cochran who was taken seriously ill recently, is progressing nicely and is expected to be about again in a week or so. John Murray Anderson supervised the opening of his new production "The League of Nations."

SHUBERTS GETS THE ACADEMY

BALTIMORE, Md., Jan. 31.—The deal for the sale of the Academy of Music by the Maryland Academy of Music Company to Sam S. and Lee Shubert, of New York, was closed today, it was announced by representatives of Baltimore stockholders to-night. W. Calvin Chestnut and a lawyer named Heineman, from New York, represented the Shuberts, and Edwin Guest Gibson represented the Maryland Academy of Music Company, and Ralph C. Sharrots was present on behalf of Robert Garrett, secretary-treasurer to the stockholders.

Under the combined agreement of lease and sale, the Shuberts do not take possession of the Academy until September 1, 1923, when the present lease, held by the Nixon & Zimmerman Academy of Music Company expires. On that date they take possession of the theatre under an arrangement whereby, in six annual installments, a total of \$500,000 is to be paid, the last on September 1, 1929, when the Shuberts are to receive a deed in fee to the Academy of Music.

In almost every respect the new agreement with the Shuberts is identical in phraseology with the agreement with the Nixon & Zimmerman Company, except that wider choice of theatrical attractions is permitted.

The Shuberts are permitted under the agreement to offer vaudeville or moving picture attractions at the Academy, with the stipulation that these attractions are to be "first class only," and that only such plays may be presented "as to constitute and keep it at all times a theatre of the first class."

The deal was not consummated without vigorous objection from the Nixon & Zimmerman Academy of Music Company, who claimed, through their representatives, Martin Lehman and Harry A. Henkel, that they should have been given an opportunity to buy the Academy before the Shuberts.

It was learned last night that they appealed to a committee of stockholders to rescind their action before the papers were signed, but the stockholders had voted so overwhelmingly in favor of the Shubert transaction that no change in their decision was possible.

A representative of the stockholders, when interviewed last night, explained that the Nixon & Zimmerman Company had been given a chance, but failed to take advantage of it.

TENT SHOW BURNS

SAN FRANCISCO, Cal., Jan. 29.—The T. F. Tenny Tent Stock Company which has been playing at Marysville for the past two months was burned out when a red hot stove in the tent exploded and destroyed it entirely. The accident occurred on January 22 during a performance of "Paid in Full." The company carried a \$5,000 wardrobe which was completely destroyed.

BLUE LAWS ENFORCED

BERWICK, Pa., Jan. 30.—The first real Blue Law enactment was enforced in this town today with the prohibition of the sale of Sunday newspapers, delivery of ice-cream and milk, and other matters of similar import. The police department had been ordered to arrest all of those who disobeyed the orders of the council. No theaters are allowed open, and until such time as the existing laws are repealed it is the intention to rigidly enforce them.

U. S. PHOTOPLAY CORP. ELECTS PRESIDENT IN PLACE OF STOLL

**J. W. Martin Replaces Capt. Stoll Who Mysteriously Disappeared
Last December—Funds of Company Said to Be in Perfect
Order and Work on Picture Progressing Satisfactorily**

The U. S. Photoplay Corporation, whose president, Captain Frederick F. Stoll, mysteriously disappeared on December 27, when he wired his firm from Los Angeles that he was about to return to New York, issued the following statement on Monday:

"At the regular monthly meeting of the board of directors of the United States Photoplay Corporation, held last Saturday, J. W. Martin, of Cumberland, Md., was elected president to fill the unexpired term of Captain F. F. Stoll, who has been mysteriously missing for more than a month. Martin represents a large stock interest in the corporation.

"The treasurer's report shows the company's funds to be in perfect order. The filming of 'Determination,' the company's first release, is progressing ahead of schedule, according to the report of the production director.

"The directors took all necessary action at Saturday's meeting to protect the interests of the stockholders of the corporation."

This statement was made in the face of a report to the effect that Stoll had turned up last week in Los Angeles, after having spent three weeks in Hot Springs, where he is said to have gone for his health. According to information that was disclosed on Monday, the Captain has been seen recently in Los Angeles. When Dr. Carder, vice-president of the corporation, was asked to confirm a report that he had heard from Captain Stoll, he declined to make any

statement regarding the missing captain.

The incident which is said to have indirectly resulted in the news of Stoll's disappearance, occurred when the promoter sold some stock in Cleveland about a year ago. His campaign, which is reported to have been carried into the ranks of waitresses, bootblacks, hotel clerks and laborers, was very successful, it was reported, as a result of a tentative contract, which he offered buyers, calling for engagements for stock purchasers who could qualify for positions in the cast of "Determination," the picture now being filmed by the corporation.

When these applicants began to pour in, Harry McRae Webster, then chief director of the corporation, and now the plaintiff in a breach of contract action against the film company, is said to have refused to consider them, charging that as motion picture artists, they were all excellent waitresses, bootblacks, etc. The attitude is said to have caused the breach between the director and the promoter, which ultimately resulted in the disclosure of the captain's disappearance.

Claude A. LaBelle, director of publicity of the corporation, denied this story on Monday.

"Webster was fired," he said, "because he proved himself an incompetent. And as far as Stoll goes, it makes no difference to us whether he comes back or not, we are going ahead and making the picture."

FILM MAN ACCUSED OF FRAUD

Claiming that they had been defrauded of sums ranging from \$35 to \$100, four young women appeared against C. W. Ackerman, a director of the Premier Moving Picture Studio, in the West Side Court, on Monday. They charged him with unlawfully withholding property.

According to the young women's testimony, they had come to the Premier studio in answer to newspaper advertisements offering a course in motion picture acting. Ackerman told them, they said, that if, after three lessons, they failed to display sufficient talent for the screen their money would be refunded. Thereupon they paid him the money, they asserted, but, up to the present time, had not obtained the positions promised, nor had their money been refunded.

The young women are: Bertha Kamler, of Westfield, N. J.; Marguerite Charvet and Fay Moskowitz, of this city, and Dorothy E. Carter, of East Orange, N. J. Ackerman entered a general denial of the charges, and after a lengthy examination Magistrate Douras held the case over.

NEW ATTEMPT TO EVANGELIZE BROADWAY

"Abjure dancing theatres and the movies." Such is one of the interesting precepts of which the Deaconesses Helen Buhman and Belle Shelhorn are exemplars. They are both of the Christian Catholic Apostolic Church in Zion, and will arrive here tomorrow morning as personal ambassadors of Overseer Wilbur Glenn Voliva, their mission being to evangelize New York and particularly Broadway. The two women, who are aged sixty and fifty years, respectively, are to start by entering all the lobster palaces, gilded pagodas and dancing emporiums that line Broadway and its environs.

LOEW OPENS NEW ONE

MEMPHIS, Tenn., Jan. 19.—Thousands were turned away at the formal opening of Loew's Palace Theatre on Monday. D. W. Griffith's "The Love Flower" and Mordecai's Orchestra were the feature attractions. Marcus Loew arrived here this morning to spend two days inspecting his new house.

PASSION PLAY OPENS

"St. Veronica's Veil," the American version of the "Passion Play," had its premier on Sunday afternoon at St. Joseph's Auditorium, West Hoboken, N. J. A majority of the 250 players required to produce the drama have been appearing yearly for the past seven years, or since its first creation. Performances will continue every Sunday afternoon and evening, and every Tuesday and Thursday evening during Lent, the last performance taking place March 22. The Right Rev. J. J. O'Connor, Bishop of the Newark Diocese, is honorary chairman; W. Burke Cochran is acting chairman, and Governor Edwards of New Jersey is associate chairman of the committee, which consists of sixty well-known persons of various denominations.

CHORUS GIRL GETS JOB BACK

As an instance of the Shuberts' good faith in their present negotiations for fair dealings in their relations with Equity members—a settlement which is well nigh consummated according to report, Lee Shubert last week personally supervised the case of a member of the Chorus Equity who had complained she was discriminated against.

Her grievance was that she was not sent for when the company to which she belonged was disbanded temporarily and later reassembled, and ascribed the slight to the fact she had insisted on a Chorus Equity contract.

Following negotiations between the Equity and the Shuberts, the latter acted in favor of the complainant.

NEW AMUSEMENT PARK TO OPEN

CHICAGO, Ill., Jan. 31.—Woodlawn, a new amusement park to cost a million dollars, will be opened on May 28. Paul W. Cooper and William N. Johnson, promoters of Riverview Park, are also backing the new venture. The new park is located along the edge of the forest preserves at Milwaukee and Devon Avenues. The Illinois Automobile Club has arranged to build a clubhouse on the grounds. Work on the new amusement park will start immediately, weather permitting.

CHARLES ROBINSON ACQUITTED

Charles Lester Robinson, promoter of the Friars' Amusement Company, was acquitted at the trial which lasted several days last week before Judge Nott and a jury in Special Sessions last week.

Robinson was indicted last July, arrested and held in \$10,000 bail charged with grand larceny in connection with the financing of the Friars' Amusement project.

Robinson promoted the corporation in August, 1919, with the stated intention of leasing and operating theatres. Among those who invested in the corporation were James Swinnerton, Felix Adler, Charles Grapewin, Fred and Walter Murray and Daniel F. O'Brien.

At the trial Fred S. Murray testified that in April, 1919, Robinson, whom he had known for several years, told him that he was negotiating for a ten-year lease on the Forest Hill Theatre, a motion picture house in Newark, and wanted him and several others to invest in it, as he thought it would be a money-making proposition. According to Robinson, Murray testified, the owner of the playhouse, Arthur W. Moore, of Newark, a wealthy jewelry manufacturer, would lease the house for a cash consideration of \$15,000, and a rental for each of the first two years of \$8,500, to be divided into equal monthly installments, and of \$8,000 for each of the remaining eight years, to be paid in the same way.

The company formed, the money was invested, but the profits did not roll in as expected. At a meeting held in August, 1919, by the shareholders of the concern, Robinson, so Murray testified, presented the lease for the theatre for their approval and signature, but they refused to sign. The lease was made out as coming from the N. & R. Realty Company, of which, Murray testified, they had never heard.

Upon questioning Robinson, according to Murray's testimony, he admitted that he had used their money to purchase the property and that the rental would really be paid to him. Murray further testified that Robinson said he would pay all the money back within 45 days, if they would give him a chance. The investors agreed to this, but after over more than six months had passed and no money had materialized they decided to start action against the promoter.

DARE IS NEW EQUITY MANAGER

Frank R. Dare has been appointed manager of the Chicago office of the Actors' Equity Association, in place of Marcus Keyes, who is said to have been ousted as a result of the high-handed manner in which he conducted the affairs of the actors' organization in Chicago. Dare formerly represented Equity on the coast where he settled the G. M. Anderson and MacArthur cases some time ago.

Frank Gillmore, secretary of Equity, characterized the report that the actors' organization is about to close its Chicago office as a malicious lie.

The Council is further considering the establishment of an office in Kansas City in order to bring about a closer cooperation between Equity and the numerous tent and "rep" shows of the Southwest.

KRIENS, COMPOSER, ROBBED

Christian Kriens, violinist, composer and conductor, was robbed of a composition for a comic opera, entitled "The Headless Horsemen," three violins, and other possessions last Thursday night when thieves entered his home on Belmont Parkway, Hempstead, L. I. The composition had just been completed after three years' labor, while the violins were valued at \$1,000. A bow valued at \$100, and silverware worth \$500, were also taken, but the hardest blow of all was when some liquor worth \$400 was spirited away.

BOWMAN MINSTRELS OPEN MAR. 7

The Bowman Brothers' "Bluegrass Boys Minstrels," will open their season at Plainfield, New Jersey, on March 7. Thirty-seven persons will be in the company supporting the Bowman Brothers, who recently returned from Europe.

MARY GARDEN TO MARRY

Whispers and rumors to the effect that Mary Garden is to try matrimony were strengthened last week when the director of the Chicago Opera Company admitted in an interview that she did intend to marry. However, she continued, it would not be until after she puts the Chicago Opera Company on a paying basis, which she believes will be in 1922.

She declared, that when she did marry, her husband would not be of the profession and after the ceremony she would leave the opera for good. Further questioning revealed the fact that the prospective husband is an American, but his identity is a secret. Miss Garden refused to say who he was, but admitted that he had promised to wait for her until she was fifty. But it will be before that, she added. Immediately following her appointment as director general, Miss Garden received exactly 142 proposals of marriage through the mails.

TO HOLD SPEECH FESTIVAL

Under the auspices of Dr. Frank Crane, David Bishan, David Belasco, Mrs. Willard Straight, Mrs. Charles Hathaway, and Mrs. Mary Perry King, an "American Speech Festival," will be held at the Anderson Galleries on Saturday, February 12th, Lincoln's Birthday, from 10 A. M. to 6 P. M., at which speakers, readers and singers will participate for prizes totaling \$250. Professionals are requested to compete, the object being primarily to promote better speech on the American stage.

ETHEL BARRYMORE ILL IN N. Y.

Ethel Barrymore, who for the past few weeks has been ill with rheumatism at Christ Hospital, Cincinnati, arrived in New York on Sunday, and was immediately taken to Flower Hospital. Her illness has been diagnosed as rheumatism. She will recover in a few weeks, it is said, but will be unable to appear again this season.

"IRENE OF FOLLIES" REHEARSING

"Irene of the Follies," a new tabloid musical farce will be put into rehearsal by Jack Sterns on February 14, and will open in Pennsylvania the latter part of the month. The piece is being cast by the Tilden-James office. Among the principals already engaged are Nina Ward and Nat Wharton.

"THE KID" DOING BIG BUSINESS

CHICAGO, Ill., Jan. 31.—Regardless of the "panning" given Charley Chaplin's new picture "The Kid" by local aldermen, the film continues to play to exceedingly big business at the Randolph Theatre where 50 cents top is the price of admission. The picture will continue at the loop house until business drops.

EDWARDS TO OPEN SCHOOL

Gus Edwards will open, in the near future, a school of acting in which will be taught singing, dancing, dramatic art and all other branches of stage craft.

Edwards will produce on a large scale next season and will be in a position to place most of the newly found material.

WANTS WOMEN POLICE

A petition before the Chicago, Ill., City Council asks that a policewoman be stationed in front of every motion picture house operating in the Windy City.

LEW ROSE

Lew Rose, whose picture appears on the front page of this week's issue, is featured with I. H. Herk's "Beauty Trust," playing the American Circuit. Mr. Rose recently joined this show in Buffalo and immediately produced an entirely new book and supplied new lyrics. Since that time the show has enjoyed big business and is considered to be one of the big laughing successes on the American Circuit.

Mr. Rose also wrote the book and lyrics for the "Oh, By Jingo" company, and was also featured with "Babe" Latour with that show, which played the K. and E. time, and closed at Charleston, S. C., last December. He has also produced burlesque stock in the middle west for many years.

EDWARDS ISSUES TABLE OF TAX EXEMPTIONS FOR ACTORS

Filing of Income Tax Returns Simplified for Show Folks by List Which Makes Clear the Various Items for Which Deductions May Be Made

Members of the theatrical profession who have been concerned over the coming income tax returns, and wondering just how much they would have to pay, and to what exemptions they were subject, had their minds set at ease last week with the issuing of a table of instructions by which they will be governed in making their returns. After issuing the usual warning as regards the penalties for filing a false return, Collector of Internal Revenue Edwards gave out the following table by means of which performers can easily calculate their indebtedness to the government.

Total number of weeks employed professionally from January 1st, 1920, to December 31, 1920.

Salary received per week.

You may deduct the following:

Advertising.

Business telephones, telegrams and taxis.

Commissions to agents.

Dresses used exclusively in the play and lasting less than one year.

Express on trunks.

Fees to stage hands.

Grease paint—makeup—wigs.

Hats and gloves.

Laundry, pressing and cleaning bills.

Lingerie.

Maid or valet for theatre only.

Photos.

Scenery depreciation when you own the act.

Shoes and stockings.

Sleepers when not paid by employers.

Wardrobe for men, when used exclusively in the play.

Collector Edwards realizes that the actor, always a public figure, is subject to many expenses, petty and otherwise, to which the layman is not subject, and which the actor has never been allowed to deduct for. They make up a considerable sum during the year, and when totaled, depreciate his earnings to quite some extent. By the new rulings, he is taxed only on his profits on the year's work, if there be any, and is allowed a number of exemptions.

TICKET BROKER CASE HEARD

SAN FRANCISCO, Jan. 31.—The case of Richard Quarg, theatre broker, against the Orpheum theatre asking for \$100 damage because of the refusal of the management to admit persons to the theatre on tickets bought from Quarg, was up before Justice Frank Deasy this week. Attorney Leon Samuels represented Quarg, and S. Laz Lansburgh the Orpheum people. Lansburgh contended a theatre is a private enterprise and can be conducted under such regulations as its management sees fit to frame. Samuels, arguing under a statute which imposes a fine for refusing admission to a theatre to any one holding a ticket, held that there was and could be no limitation on admission; that the ticket entitled the holder to enter theatre wherever he had bought it. Judge Deasy asked many questions during the course of the argument, among them one inquiring as to whether the statute forbid the management of a theatre from making stipulations on the tickets as to their use or the right of the management to refuse admission on them for one cause or another. The judge took the case under advisement.

KEITH STARTS NEW STOCK CO.

MANCHESTER, N. H., Jan. 31.—The Strand Theatre will reopen shortly under the Keith management running a stock company, it was learned here this week. The theatre was taken over by the Keith organization, through Edward Renton, who represented them in the deal with Messrs. Charas and Charon of the Manchester Amusement Company. The house up to now has been playing road attractions.

The population of this town is 80,000, and there is already one stock company which is appearing at the Park Theatre under the direction of Stanley James, this being the company's second season. Incidentally, James recently acquired a site for a new theatre, which he announced would play stock also, on completion.

The Strand, where the Keith stock company will appear, is to be remodeled and redecorated before opening. The company will be known as the B. F. Keith Stock Company, and the house is expected to open within two months.

MINISTER TO PLAY "HAMLET"

Rev. Walter E. Bentley, rector of St. Stephen's Church, of Port Washington, L. I., has decided to play the title role in a production of "Hamlet." The play will be presented at the High School Auditorium next Thursday and Saturday night, and on Saturday afternoon. Prior to his ecclesiastical work, Dr. Bentley was an actor.

"PLAYHOUSE" TITLE WINS PRIZE

BALTIMORE, Md., Jan. 28.—Through the medium of a newspaper contest "The Playhouse" has been selected as the name of the old Colonial Theatre here, which recently came under the ownership and management of E. A. Condon. The process of renovation is about complete, and the house will be opened on February 7 with Jimmie Hodge's "My Havana Girl." The winner of the contest for a name is a high school girl who, in addition to the prize of \$50, also received a season pass. Following "My Havana Girl," three other Hodge shows will appear in order at the new house. They are "All Aboard for Cuba," "Pretty Baby" and "Broadway Jimmie," each of which will play a week.

VAUDEVILLE AT THE LYRIC

SAN FRANCISCO, Jan. 31.—The Lyric Theatre, located in the Fillmore district, which for the past four years has run as an exclusive moving picture house, will change hands as the present lease expires, and the new lessee, reported as Sam Gordon, will play Loew vaudeville in addition to feature pictures. This will be in direct opposition to the Bert Levey Princess Theatre, located in the same district.

\$2.50 TOP AT THE KLAU

At the new Klaw Theatre in West 45th street, which opens on Feb. 21, the top price of \$2.50 will prevail. Ziegfeld's new roof show called the "Nine o'clock Revue," which is scheduled to be produced on Feb. 1, will charge \$3 a seat instead of \$4, without a covert charge. These prices are the same as those generally charged before the war.

3 THEATRES CHANGE HANDS

CHICAGO, Ill., Jan. 29.—The Rose, the Alcazar and the Boston Theatres, have been purchased by Jones, Linick and Schaefer. These houses were recently sold by Harry Moir to Saxe Brothers of Milwaukee. The same combination will also take the lease of the Colonial Theatre. Ground is now being broken on Michigan Avenue.

TWO NEW CABARETS OPENED

CHICAGO, Ill., Jan. 31.—The Canton Tea Gardens and the Pompein Cascades, two new cabarets, opened their doors to the public on Saturday evening. Entertainment and dancing are the features of the new amusement places. The Canton Tea Gardens is located in the loop while the Cascades is located on the north shore.

HUSSEY REVUE OUT AGAIN

Jimmie Hussey's Revue has been booked for a week's engagement at Fox's Audubon, starting Thursday of this week, to play both this last half and the first half of next week. Besides serving the purpose as a "break-in" date for the show, it will also be a test to the Fox office to determine its drawing powers. Included in the cast of the revue in addition to Hussey, are Mae West, Georgie Price, Moran and Wiser, Orth and Cody, and Benny Leonard, the lightweight champion, who will be featured in the billing.

The revue is in three scenes, and is part of the former Hussey "Tattle Tales" show, which "flopped" on the road recently.

The Hussey Revue eventually will be brought to the Casino Theatre for a Broadway run by the Shuberts, it is said, following its combination with the current Century Roof show. It leaves town next week for the usual "dog town" showings. In the combined production, Harry Rose will also play a prominent part.

LOVE AND LEARN FOR NEW YORK

"Love and Learn," starring Wallace Eddinger and Ruth Shepley, which closed a week ago Saturday at the Euclid Avenue Opera House in Cleveland, will reopen in New York next fall, according to the present plans of George M. Cohan, producer of the show.

The play was originally booked to go into Chicago, but was closed when Wallace Eddinger, who is reported to have a 25 per cent. interest in it, refused to go to the windy city. Edgar Selwyn is also said to have a 25 per cent. interest in the show, Cohan controlling the remaining 50 per cent.

OPERA CO. BREAKS RECORD

SAN FRANCISCO, Cal., Jan. 31.—Curran Theatre engagement of the Gallo Opera Company will pass all previous engagements of this company in point of receipts. This is their third season, and the opening was a runaway. The mail orders for tickets run over \$5,000, and the first day's window sale reached \$7,500, with second day's sales running up to \$5,000, with an advance sale for the first two weeks running up to nearly \$24,000.

TENOR'S LOVE WORTH \$50,000

The love of Enrico Aresoni, opera tenor, is worth at least \$50,132.83. This amount is to be paid by Mrs. Jessie McMath Ullery to the tenor's wife for alleged alienation of his affections. A jury in Justice Cohan's court last May awarded the wife \$50,000, but the increased amount was authorized yesterday by the Appellate Division, the added sum being interest.

NEW PLAYS IN STOCK

BOSTON, Mass., Jan. 31.—John Galsworthy's newest drama "Strife," which was given its first performance in America last week by the Jewett Players, at the Copley Square, is being played for a second week. Grace Valentine's last starring vehicle, "The Cave Girl," is being given for the first time in stock at the Auditorium by the Temple Stock Company.

BENEFITS NET \$22,000

The theatrical profession last Sunday night raised more than \$22,000 to be used for relieving the starving Chinese. Twelve theatres gave performances. The largest amount of money came from the Longacre Theatre where "The Champion" was produced. The receipts at this theatre aggregated \$2,385.

CHANGES IN "TANGERINE"

Robinson Newbold has gone out of the cast of "Tangerine" which Carl Carlton has in rehearsal. James Gleason joined the cast, but not to replace Newbold. A sextette of girls has been recruited and the chorus eliminated.

YVETTE TO OPEN SHOP

Yvette, who sings and plays the violin in vaudeville, will open shortly a modiste and costume shop on 47th street, but will continue doing her act on the stage.

TANNEN GETS DECISION

The Julius Tannen-Nora Bayes case, which grew out of the comedian's dismissal in January from the cast of "Her Family Tree," the songstress' vehicle now playing at the Lyric Theatre, was decided in favor of Tannen last Saturday, when the matter was thrashed out by the arbitration committee, consisting of Victor Reisenfeld, John Cope and Francis Wilson.

According to the evidence presented at the beginning of the case, Tannen went home after the matinee performance on New Year's Day to take a short nap. Before turning in he left a call for an hour that would give him ample time to appear for the evening performance. He was not called in time, however, and just managed to make the theatre in time for his first cue. According to Mr. Slattery, manager of the show, Tannen was about ten minutes late, his cue being held over by Miss Bayes, who had to keep on repeating the chorus of one number until the comedian, who is also one of the authors of the book, arrived. Meanwhile, the rest of the cast was almost "paralyzed," to use the Slattery phrase, as a result of the suspense created by Tannen's absence.

When Tannen reported for work on Monday night he was told that his services were no longer desired. He reported to the theatre daily in accordance with his contract, which contains no two weeks' notice clause, in spite of his sudden dismissal. The entire matter was finally brought before the Actors' Equity Association, which referred the matter to arbitration. Miss Bayes then chose Reisenfeld to represent her, John Cope acting in a like capacity for Tannen. Francis Wilson was agreed upon as umpire.

According to the decision handed down by the committee, Tannen is to receive his full salary for the past four weeks and his run-of-play contract is to be continued in accordance with the complete stipulations of that agreement, which is said to call for a salary of \$750 a week. Miss Bayes is expected to ask for a rehearing of the case.

Report has it that there had been some dissension between Tannen and Miss Bayes previous to the incident which led to the open break between them. The comedian is said to have juggled the lines leading up to his first entrance so that he would be sure of a great ovation when he came on. This arrangement is said to have given him a big share of the applause honors and engendered the ill feeling which resulted in Tannen's dismissal from the cast.

TRY TO ENJOIN ACTOR

MONTREAL, Jan. 31.—A petition was submitted in the Practice Division of the Superior Court here, on behalf of Frederic Lombard and Charles Chauten, directors of the Theatre Canadien-Francaise, asking the court to issue a writ of interlocutory injunction to compel Jacques Varennes, a French actor, to play the parts of "jeune premier" to the end of the present season, at the theatre of the petitioners, according to the contract he made with them, and stop his appearance on the stage of the Theatre Nationale.

An audience made up for the most part of theatrical people were attracted by the case, which raised several legal questions beyond the one mentioned in the complaint.

The petitioners claim that it is almost impossible to secure another who can portray the role of a "jeune premier" to replace Varennes. According to them, in reply to a query from the examining lawyer, a "jeune premier" must be young, must possess all the qualities of a young lover on the stage, must not be fat, and must not be bald-headed.

The case is being held over, pending judgment.

STOCK COMPANY RETURNING

ZANESVILLE, O., Jan. 28.—The Vees Stock Company which closed its fifteen-week engagement here in November, is to return for an indefinite run here early in February.

EQUITY BEGINS CAMPAIGN FOR LOWER PRICED SEATS

Asks United Managers' Protective Association to Lower Gallery Seats to Twenty-five Cents—Say Empty Galleries Are Proof That Present Price Is too High

The Actors' Equity Association has commenced a campaign for the lowering of prices in theatres throughout the country. The first move in this direction was started this week when a letter signed by Frank Gilmore, secretary of the organization, was mailed to the United Managers' Protective Association.

The actors' request is that managers lower the price for gallery seats to 25 cents. The letter reads as follows:

"The fact that there are no really low-priced seats in the first-class New York theatres today is a matter of great concern to playgoers generally and to the Actors' Equity Association in particular. We willingly recognize the fact that the managers have a right to handle such matters themselves, but at the same time we believe we are justified in making an appeal for the theatregoer of small means.

"It goes without saying that in every large city there are those who cannot afford to pay more than 25 cents for a seat in a theatre; and when we look at the empty galleries we cannot help but wonder whether it would not be to the managers' advantage as well as to the class of theatre lover referred to, if the price of admission for that particular part of the house were reduced by one-half.

"Is it not disturbing that today a very

large number of people is debarred by the price from seeing and listening to the spoken drama? Are they not being weaned from the theatre proper and nourished only on vaudeville and motion pictures, which, excellent as they are, do not make a complete diet?

"We honestly believe that the best drama, besides being exalting, has a lasting educational value, and that its influence on the masses cannot be overestimated. The best drama possesses culture and refinement and an intimate acquaintance with it must be productive of good. There are many people we know who, in their youthful days, were regular gallery attendants, and they remember with extreme pleasure and inspiration the wonderful performances they saw. Is the present younger generation to be debarred from this? Is it to be robbed of such precious and constructive recollections? We hope not. He who pays the minimum today may be able to afford the maximum tomorrow. Therefore, we appeal to all of you who own theatres, or who intend to build them, not to forget the 25-cent gallery."

This move, which has been planned by Equity for some time, is the first in an endeavor to secure a return to the former lower admissions to the gallery.

AD LIBING COSTS A WIFE

WASHINGTON, Jan. 31.—Because Melville Webster Childs, known in vaudeville as "Jack" Childs, stepped out of his character in a dialogue between himself and his wife, a seventeen-year-old Washington girl, and made some facetious remarks about having two wives, Childs was in the District Supreme Court last week on an application by the girl bride to have the marriage annulled.

Solicitor Raymond Neudecker told the court that Childs and his wife were playing in a vaudeville sketch in Spartanburg, South Carolina, one night last September when the actor "stepped out of his lines" to remark that he had more than one wife. Mrs. Childs, who proved to be Wife No. 2, investigated, with the result that she discovered Childs had another wife, a show girl, living in Baltimore. She immediately applied to have the marriage annulled. The wife alleged also that her husband deserted her in Greensboro, N. C.

JOHNSON GUILTY OF BIGAMY

CHICAGO, Ill., Jan. 31.—Ralph P. Johnson, known in the profession as Le Roy Johnson, was found guilty of bigamy by a jury on Friday. The conviction carries a sentence of from one to five years. Johnson's counsel immediately moved for a new trial, which will be heard some time next week. Johnson married Miss Alma Green on July 16, 1920. Miss Helen Neuman was the other woman to whom he was also married and with whom he lived but a short while.

MORE BLUE LAW ENFORCEMENT

PIERRE, S. D., Jan. 30.—Attorney General Payne announces that a campaign would be started immediately to rigidly enforce the present blue laws, unless the Legislature, during the present session, repeals the acts as framed. This is practically the first state to recognize the blue laws.

HOOVER PHOTO THEATRE ROBBED

Burglars entered the office of the Hooper Photoplay Theatre, on South Fourth street, Brooklyn, on Sunday night, cracked the safe, and made off with \$500. The thieves dug their way through the brick wall at the rear of the theatre and forced the strongbox with an explosive.

WANT ALL NIGHT CABARETS

CHICAGO, Ill., Jan. 31.—Chicago's City Council is at present considering a measure that would give ten local cabarets all night permits, under an increased license fee.

The movement which is sponsored by Al Tierney and Tom Chalmes, owners of two of the largest cabarets in the city, is said to be held in high favor with the aldermen, some of whom have expressed the belief that New York is way ahead of the windy city in that respect.

It is planned to have a \$300 license fee for places operating with a 150 seat capacity and \$1500 for those seating more than 500. Ten cabarets are to be divided as follows: 2 on the south side, 2 on the north side, 2 on the west side and 4 in the loop district.

BOOMS LADY MANNERS

Lady Diana Manners is shortly to appear on the screen and, according to J. Stuart Blackton, will blaze the way for a social stampede of the films.

"When members of the 400, see her on the screen," said Blackton, "they will all be trying to get film jobs, and in the next five years you will see the most famous names in American and English social registers in the films in electric lights, competing with our Pickfords and Fairbankses."

CHESTERTON TO HIT FADS

Gilbert K. Chesterton, English playwright and author, will direct a few satirical shafts at present day reform movements in his lecture next Sunday at the Times Square Theatre. Announcement was made yesterday that he had changed the subject of his lecture from "Jerusalem and the Jews," as originally scheduled, to "Fads," as a result of requests. It will be the next to Mr. Chesterton's last lecture here.

MRS. FISKE PLAY TO BE SEEN

LONDON, Jan. 26.—"Miss Nelly of New Orleans," in which Mrs. Fiske recently appeared in the United States, will open at the Duke of York's Theatre early in February. Irene Vanbrugh will appear in the role created by Mrs. Fiske.

GRANVILLE WORKED FAST

The second honeymoon of Bernard Granville and his wife, formerly Eleanor Christie of "Experience," whose hurried departure for Europe a week ago caused a stir in theatrical circles, will probably result in the singing and dancing comedian's absence from this country for a year at least, according to a letter written by Mrs. Granville and which was mailed from Halifax while the couple were en route to England.

The letter also gives an inkling of the rapid way in which Granville executed his plans for winning back his wife after he had learned that she had not filed for her final decree of divorce. She had been granted an interlocutory decree. When the time in which she had to file her final decree had elapsed, Granville suddenly quit the cast of the Ziegfeld "Follies," with which he was appearing in Chicago, and hurried on to New York.

After repeated attempts to get in touch with his wife Granville was finally successful and early Saturday morning a week ago she went to the Murray Hill Hotel, where he was stopping, to meet him. The comedian had already booked passage on the *Saxonia*, which was to sail at noon of that day. He had only four hours in which to get passports and immediately got into communication by wire with Washington. The passports were issued just a few minutes before the *Saxonia* sailed.

According to word sent by Mrs. Granville, the passports read England, France, Italy, Germany, Egypt, and China. She says that Granville worked so fast that she was literally kidnapped and is practically traveling in her hat-box, having but one dress. The couple, after arriving in England, are to go to the Ritz Carlton, and after a short stay there, are to begin a tour of the Continent. It is probable that Granville will appear publicly in different cities which they visit.

Meanwhile Flo Ziegfeld, according to reports, intends to bring legal action against Granville for quitting the show.

"BUGS" BAER OFF BAYES' BILLING

Nora Bayes last week removed the name of "Bugs" Baer from the posters and programs of "Her Family Tree." Since the opening of the piece, Baer's name had been featured with that of Al Weeks as authors of the book. The present billing carries only the name of the latter. The reported reason for the change is that Baer had written only a few lines of the book and that it was an injustice to Weeks, who was responsible for most of it, to continue billing the newspaper man on an equal footing with Weeks.

FITZGERALD'S AERIAL TRIP

Captain Fitzgerald, chief of the New York Air Police, and Aerial Marshal of the United States, famous stunt aviator and motion picture actor, has planned a nation-wide tour by aeroplane, performing daredevil feats in the air for the benefit of various soldiers' funds. He is also preparing a vaudeville offering with Lieutenants Dixie Davis and Al Billings. Captain Fitzgerald gained wide publicity recently by performing a series of stunts atop the beams of the new Loew Theatre building.

STOCK AT THE ORPHEUM

HARRISBURG, Pa., Jan. 31.—A stock company will be presented at the Orpheum Theatre here by Nathan Appell, for a season, starting February 28. The company will be headed by Isabelle Lowe, and directed by William Masson.

HOPKINS TO DO "MACBETH"

Arthur Hopkins is preparing a production of Shakespeare's "Macbeth," in which he will feature Lionel Barrymore and Julia Arthur. The opening date has not been announced as yet.

BESSIE MONTGOMERY RECOVERING

CHICAGO, Jan. 24.—Bessie Montgomery is now recovering from an operation at the Westley Memorial Hospital here. She will rejoin her husband, Charles Montgomery, in vaudeville in several weeks.

WARRANT OUT FOR PROMOTER

MONTREAL, Jan. 31.—A warrant has been issued for the arrest of a theatrical producer who gave the name of A. T. Treadwell, and mulcted many of their savings, including returned soldiers and their families, business firms and other individuals.

The warrant was taken out by A. B. Russell, a returned soldier, who asks in the warrant that Treadwell be arrested for stealing \$2,500 in fixings and materials and three bonds of the City of Paris of the denomination of \$100 each.

Other sums involved are many, and range from promised salaries for various posts fulfilled, to larger amounts in the form of guarantee bonds that will now be called upon to be honored.

Treadwell's scheme was on an extensive footing. To the Ex-Service Men's Association, in St. James street, he told, at great length, of his desires to assist the returned men and poured forth plans for a fair and carnival to be held at the Auditorium Hall. This was to be followed by a second fair, in both of which Treadwell only asked 15 per cent. for his services. The plan sounded reasonable, and posters were displayed everywhere, many were induced to give money, thinking to help the returned soldiers, firms were induced to give over goods and money, and guarantee bonds were secured by Treadwell for credit to be obtained and for guarantee against other monetary affairs.

Numerous Montreal girls were engaged to sell tickets on a percentage; checks were signed by Treadwell and accepted, but have since been returned as worthless, one man being out \$1,800.

Treadwell is described as being a smartly dressed man about 25 years of age, walking with a marked stoop and with piercing eyes; he spoke with a marked American accent, and is clean shaven.

He was last seen boarding a New York train accompanied by a woman, whom many of the girl collectors for the carnival say he introduced as his wife.

DILLINGHAM GIVEN A DINNER

Charles Dillingham was tendered a dinner last Saturday night at the Hotel Plaza, by the New York Hippodrome Holding Company. Harry S. Black, chairman of the board, officiated. The occasion was in celebration of the 2500th performance at the great theatre, under Mr. Dillingham's directorship. Since 1915 six great spectacles were produced, and the attendance was more than 12,000,000 people.

WOOD SHOW READY

A. H. Wood's latest production "Getting Gertie's Garter," by Avery Hopwood, in which Walter Jones, Hazel Dawn, and Lorin Raker will play the principal parts is scheduled to open in either Atlantic City or Brooklyn next week. In the event of the Atlantic City opening the piece will play Brooklyn following. It is also scheduled for a Boston run.

ITALIA CO. MAKING "JEALOUSY"

The Italia Film Company is now working on its first production called "Jealousy." Ralph Baccellieri is directing the film. The cast will be headed by Diulio Marrazzi, Maud Hill, Baroness Bistram, Frank Otto, Ralph Bonging and S. McKee Lawhun. Adeline Leitbach wrote the scenario.

"RAINBOW GIRL" CLOSES

"The Rainbow Girl," the Gleason & Block musical play, closed in Syracuse on Saturday night. Poor road business in conjunction with big traveling expenses was responsible for the ending of the tour.

The show will be sent out again next season.

ATTACH BLACKTON PROPERTY

Pending trial of a suit for commissions alleged to be due Maurice Straus in a real estate deal, Supreme Court Justice Benedict in Brooklyn yesterday attached the property of Stuart Blackton, 213 Clinton Avenue. The latter's works of art are also attached.

FEDERAL GRAND JURY INDICTS BILLBOARD CONTROLLING CO.

Charged With Attempted Monopoly and Unfair Manipulation of Prices—Theatrical Managers Said to Have Been Victimized—Thirty-one Officials Named.

CHICAGO, Ill., Jan. 31.—Thirty-one officials of the Poster Advertising Company of Chicago, and the Poster Advertising Association of New York have been indicted, charged with violation of the Sherman Anti-Trust Law, by the Federal Grand Jury, before Federal Judge George A. Carpenter.

The companies are charged with having worked together to obtain a monopoly on all suitable billboards in towns of over 2,500 population throughout the country and to have exercised, "unfair, tortuous, and unlawful" methods to exclude competition, and manipulate prices to their own satisfaction. Theatrical and motion picture promoters, it is alleged, have been especially victimized by the members of both companies, and have been made to pay ridiculously high prices for desirable space on billboards. As billboard advertising is considered absolutely necessary to promote a successful theatrical production, the managers were easy prey for the companies.

The indictments name the officers and directors of each company, and give their addresses as follows: Poster Advertising Association—President, E. C. Cheshire, Norfolk, Va.; secretary-treasurer, W. W. Bell, Chicago; directors, E. U. Ferris, Buffalo, N. Y.; James A. Reardon, Scranton, Pa.; Harry F. O'Melia, Jersey City, N. J.; Thomas R. Burrell, Fall River, Mass.;

Phinlan E. Haber, Fond du Lac, Wis.; George Shaal, Terre Haute, Ind.; A. S. Beall, Sioux City, Iowa; C. Philley, St. Joseph, Mo.; B. T. Leveridge, Lexington, Ky.; R. Robinson, Wheeling, W. Va.; Milburn Hopson, Dallas, Texas; Kerwin H. Fulton, New York; Thomas Nokes, Johnstown, Pa.; Edward C. Donnelly, Boston, Mass.; Harry C. Walker, Detroit, Mich.; S. L. Grasier, Fostoria, Ohio; Burnett Robbins, Chicago; U. H. Brinkmeyer, St. Louis, Mo.; W. W. Workman, Richmond, Va.; R. S. Douglass, Birmingham, Ala.; W. R. Burnett, Ardmore, Okla.; A. F. Lausen, San Francisco, and Edward L. Ruddy, Toronto, Ont.

The officials of the Poster Advertising Company named, all of New York city, are:

President, Kerwin H. Fulton; secretary-treasurer, Donald G. Ross; directors, Sidney Hamilton, Albert W. Griggs, Martin F. Reddington and Charles P. Norcross.

In 1916, Federal Judge Landis ordered the dissolution of both companies after civil suit had been instituted against the firms in the United States District Courts. Information was introduced tending to show unfair price fixing, and pending hearing on appeal, the jurists issued an order restraining the companies from further price manipulations.

The case is attracting much attention.

UNION HEAD IN MIX-UP

Samuel Finkelstein, president of Local 310 of the American Federation of Musicians, has called a special meeting for ten A. M. Friday morning "for the purpose of investigating the action of the majority of members of the board of directors who attempted to suspend me from office without preferring charges or giving me an opportunity to be heard, but furnished me with a copy of such charges which are vague and contain no specifications whatsoever after their act of suspension. From the action of the majority members of the board of directors, the Federation granted me a stay of judgment and, in spite of this, the majority members attempted to continue to interfere with me in the transaction of my official duties as president of the organization. This meeting is called for the purpose of investigating the entire matter and to protect the president from the unjust action to which he has been and is continually subjected by such majority members of the board of directors."

The "investigation" is said to concern a recent engagement by Paul Whiteman and his Palais Royal orchestra at a private function at the home of the Vanderbilts two weeks ago today (Wednesday). The members of the union allege, according to general report, that Finkelstein breached the rules of the organization by granting Whiteman a special dispensation for the engagement. The dispensation concerned more Whiteman's men than the conductor himself in that the former are not local union members, hailing from the West Coast originally and are differentiated as "transfer members." Not until six months elapse can they become full-fledged local unionists with all concessions accorded them to accept contract engagements. When they performed at the Vanderbilt affair, they breached the rules of the union, the allegation being that Finkelstein, knowing this full well, played favorites.

The members of the union were for impeaching their president, it is said, Joseph M. Weber, president of the American Federation of Musicians, stepping in by securing a six months' stay in favor of Finkelstein.

As a result of this, Paul Whiteman, it is said, was compelled to play a contract engagement last Monday (also at the Vanderbilt's, in honor of Lord Napier) as-

sisted by Arnold Johnson's Cafe de Paris orchestra, Mr. Whiteman merely conducting the other band.

Whiteman himself is a member of the local union.

PICTURE STAR SUES FOR RUGS

Madeline Travers, picture star, through Kendler & Goldstein, has instituted legal action against William J. O'Hearn to recover \$1,000 as value of three fur rugs and four fur mats, which she alleges she entrusted the defendant with on April 29, 1918, prior to leaving for California to fulfill some motion picture contracts. The defendant, according to the charges, is engaged in the storage business, the complainant averring he failed to return the chattels upon request.

Mr. O'Hearn for a defense denies Miss Travers's charges.

SHE DIDN'T LIKE HIM

SAN FRANCISCO, Cal., Jan. 21.—Enrico Del Magio, an opera singer, was granted a divorce by Judge E. P. Mogan from Alaido Del Magio. He testified that, after a courtship of three years, she married him in San Francisco, April 19, 1910, stating that if she didn't like him she would leave. On this understanding she left him two hours after the ceremony, he said.

LAKEWOOD CO. FORMED

The Lakewood Amusement Company of Lakewood, N. J., with a capitalization of \$100,000 was chartered by the Secretary of State in Trenton, N. J., to engage in the building, leasing, operating and promoting of motion picture and other kinds of theatres and amusements.

ACTORS HAVE DOUBLE FUNERAL

Hugh J. Nixon and Frank Isdale, two actors who died within an hour of each other at Bellevue Hospital last Friday, were buried Sunday, at a double funeral.

BRENDEL WANTS DISCHARGE

El Brendel, of Brendel & Burt, now touring with the "Cinderella On Broadway" show, through Harry S. Hechheimer, has made application for a discharge in bankruptcy. The petitioner avers he has satisfied all of his indebtedness.

FILM ACTOR KILLS WIFE

OMAHA, Neb., Jan. 25.—H. W. Burton, motion picture actor, shot and killed his wife, Jeannette, early today, and in the afternoon telephoned the police, saying that they should arrest him as he had just murdered his wife in his home in the Hollywood Apartments.

Burton told the police, they say, that he is an actor by profession, and is known by three other names—C. W. Dalton, Jack Dalton and William E. Burton. He stated that his home is in Memphis, Tenn.

Eulalia Worsworth, sister of the dead woman, lived with the Burtons, and told the police that the self-confessed murderer had forced her sister and herself to support him by leading a life of shame. She said that he had made them work in an Omaha hotel and bring home to him the money they earned each night, which amounted to from \$50 to \$100. On the preceding Saturday Mrs. Burton gave him only \$40, and he accused her of holding back some money, which was true, the sister said, as they were planning to leave him.

On Monday, while she was in the laundry of the apartment washing some clothes, the sister told the police, she heard a shot. Rushing to her sister's room she found her unconscious on the floor and Burton standing over the body with a revolver in his hand. She then ran to a window and screamed for help. While the dying woman was being taken to the hospital, Burton played the phonograph and calmly smoked cigarettes.

In his written confession, Burton told how he had met his wife in Little Rock, Ark., and had married her under the name of Dalton. He admitted that he had compelled her to live a life of shame and had lived on her earnings. He stated that he was glad he had killed her, and if he had to go to the electric chair he would not regret it.

CARROLL SUED FOR SEPARATION

Harry Carroll, the song writer and vaudeville performer, has been sued for separation by his wife Estelle, who asks for \$4,000 weekly alimony and counsel fees of \$5,000 through her attorney Nathan Burkan.

In her action Mrs. Carroll alleges that her husband's income amounts to about \$100,000 per year from his vaudeville acts and royalties on songs, including \$100 weekly royalty from Ziegfeld for writing some of the music for the "Follies"; \$500 salary from his vaudeville revue and \$300 royalty as author and part owner of the same act; \$300 per week from the Pat Rooney-Marion Bent "Rings of Smoke" revue, which is now being produced by another cast, and which Carroll controls, and \$500 a week from other acts he is interested in. In addition, Mrs. Carroll alleges that the defendant is rehearsing a new act with Anna Wheaton from which he will also derive considerable income.

The Carrolls were married June 1, 1914, and have two children.

PEOPLE TO PRODUCE REVUE

CHICAGO, Ill., Jan. 31.—T. Dwight Pepple has signed to produce a revue for the National Cafe in Detroit, Mich. He will open the place on Feb. 2, with "Hello, People, Hello," a production he used as a tabloid in vaudeville houses throughout the Middle West for the past four years. Pepple ceases producing revues for the Winter Garden in this city on Feb. 1 and will be succeeded by Charles Anderson, who is reported to have the financial backing of F. M. Barnes, a leading fair booker of this city.

POLICEMAN DIES IN THEATRE

CHICAGO, Ill., Jan. 31.—The performance of the Chateau Theatre was disturbed on Thursday night, when Sergt. John Upton, a member of the police department for fourteen years, died of heart trouble while viewing the first performance of the evening. His death caused a little excitement, but the body was immediately removed and the performance continued without further interruption.

"WHAT'S YOUR NUMBER," CLEVER

WASHINGTON, D. C., Jan. 31.—Once past a first act in which dramatic foundations are laid somewhat laboriously with an oversupply of alcoholic humor, "What's your number?" the new farce which this week is having its first presentation at the Shubert Garrick Theatre, finds itself and moves briskly through the three laughter compelling remaining acts to a really artistic conclusion.

There is little pretence to originality in plot. Shift the twin beds of an apartment to the state room of a steamer; instead of "scrambling" wives, "scramble" an unmarried couple on whom there are other claims, emphasize masculine lingerie rather than feminine, and you have the essential features of the situation which this new offering presents. But if you like farces—and the audience last evening certainly did—you will find "What's Your Number?" sufficiently well done, once it is under way, to afford a diverting evening's entertainment.

If "What's Your Number?" lacks originality of plot, that not unusual condition of affairs is well compensated for by its uniformly good cast. Miss Marie Carroll, favorably known to Washington theatregoers through her ingenue parts with the Poli Stock Company, gave a captivating charm to the leading role. Miss Dorothy Mortimer, as Mrs. Jack Stanley, a bride, capably filled a part which furnished an excellent opportunity for droll humor based on the ways of a maid with a man after she has him safely married to her.

Forrest Winant, in the role of Robert Adams, upon whose name, it can be seen, hangs much of the plot, furnished the major part of the humor, Tom Lewis had but small opportunity for his drolleries, though as U. Makepeace Witter, a hen-pecked husband, to whom twenty years of married life had given a dry philosophy, he made the most of his opportunities. Richard Tabor, as Jack Stanley; Miss Isabel O'Madigan as Mrs. Witter; Purnell Pratt as Percy Jones, and Miss Gesmonde Nicolai, as a wild woman stowaway, contributed important parts.

A pier at Bordeaux, as a transatlantic steamer is preparing to sail for America, serves as the initial setting for the play. As the steamer starts, the action also gets under way, and since the inevitable mixup has occurred in stateroom assignments, complications follow thick and fast. Because Roberta Adams, fiancée of Percy Jones, signed the shipping list as "R. Adams," she wakes to find she is sharing a stateroom with Robert Adams, a strange, but eligible young man. Matters seem hopelessly tangled during the remainder of the voyage; but a French girl stowaway, with whom Percy had become involved in Paris, appears and smoothes the situation. The final curtain shows a scene between Roberta and Robert, which charms by a restraint not always met with in farces.

"PEGGY" BEING WRITTEN

"Peggy," the new musical comedy produced by the Savoy Producing Company, closed, after playing two and a half weeks on the road, in Baltimore on Wednesday night. The show, which was written by Fred Carroll, will have its first and second acts rewritten. It will re-open shortly.

BOSTON SHOWS CLOSING

BOSTON, Mass., Jan. 31.—The following shows entered upon their final performances here today: "William Rock's Revue" is on its last three weeks at the Wilbur; "Clarence" is on its last two weeks at the Hollis; David Warfield in "The Return of Peter Grimm" is in his last week.

MARIE LOHR IN NEW PLAY

LONDON, Jan. 27.—Marie Lohr will soon succeed "Fedora" at the Globe in a new play of modern life in three acts, by H. A. Vachel and J. C. Snaith.

FLORENCE ASHTON IN HOSPITAL

Florence Ashton, who has been appearing in "Scandals of 1920," is seriously ill in a St. Louis hospital.

VAUDEVILLE

ACTORS WARNED AGAINST BAD LIQUORS

"BLUE" MATERIAL ALSO TABOO

E. F. Albee last week issued a warning to all actors playing the Keith Circuit to the effect that they must watch themselves when on the road, and be exceedingly careful of what liquid refreshments they take while traveling. The warning was caused by the frequent reports coming to the Vaudeville Managers' Protective Association in which complaints had been made about acts missing shows or being so ill as as to be unable to perform, as the result of drinking intoxicants which were impure, most of which have been offered by friends. Artists missing performances on this account have had pay for the performances missed deducted, and some have even been fined. Mr. Albee, however, in his warning says that fines and deductions will not settle the matter, for the actors who are indiscreet enough to imbibe the concoctions sold in various states as liquor not only menace their own lives, but impair the efficiency of the bill they are part of. Unless artists co-operate and take measures to prevent recurrences of "liquor" sicknesses, stringent measures will have to be enforced.

Mr. Albee also issued an admonition to house managers in which they were instructed to watch carefully their shows, and to eliminate all material that might in any way prove objectionable to an audience, but cautioning them to use discretion and judgment when censoring acts, and not to slice acts to pieces needlessly. The purpose of the instructions is to check up on extreme vulgarity in vaudeville acts and eliminate it. Managers have been cautioned to be extremely careful of what changes they make, to ascertain whether or not the intent of bits of business or costume displays is vulgar, and if not certain to inquire from the Keith office and confirm their beliefs. Mr. Albee's purpose in this is to prevent the "blue law" agitators and professional "reformers" from using vaudeville as a field for criticism and attempted "reform."

NEW ORPHEUM IN KANSAS CITY

The Orpheum Circuit corporation is to build a new theatre in Kansas City to be known as the Orpheum, Jr., at Fourteenth and Main streets.

The theatre will have 3,085 seats, elevator service between the main floor and balcony; there will be no gallery.

Steel cables will be used instead of manilla rope to raise and lower the scenery and curtain, and many new and modern conveniences will be installed. The cost is to be \$900,000.

FAY TINCHER IN VAUDE

CHICAGO, Ill., Jan. 23.—Fay Tincher, who won fame in the movies, has entered vaudeville, and is this week appearing at both McVicker's and Rialto theatres. Miss Tincher is playing two shows a day at each theatre. The movie star is offering a singing single.

ANNIVERSARIES FOR 2 HOUSES

Both the Hamilton and Jefferson theatres will celebrate their anniversaries during the week of February 14. Both houses will be eight years old during that week. B. S. Moss built both of them. Each house will play eight acts during that week.

BELLE BAKER RETURNING

Belle Baker, in private life Mrs. Maurie Abrams, who recently gave birth to a son, is to return to vaudeville, opening early in February at the Colonial.

N. V. A. COMPLAINTS

Florence Carroll, of the De Forrest Sisters, has complained that Billy Hart, of Billy Hart and Circus Girls, owes her \$6, which she paid for her Pullman fare, she claims.

Manning and Hall have filed complaint against Rome and Gaut, Rome and Cullen and Lowerie and Prine, claiming infringement on the finish of their act, when the heavier member of the team jumps on the shoulders of the lighter member, and both exit.

Dolly Gray and Bert Byron complained against an act called "Sweet Sixteen," owned by Marty Brooks, claiming infringement on a bit of their material, particularly the lines, "How would you like to have me slap your face?"

George Randall claims that William Kemp and company are using the finish used in his two acts, called "Mr. Wise" and "Too Easy," in which a man, assuring himself that his wife has left the room, telephones another girl to come over.

Edward Gillette against Coradina, claiming that a monkey in the latter's act hangs to the curtain, going up and down at the close of the act, which Gillette says is infringement on his act.

NEW KEITH HOUSE IN FLUSHING

The Keith vaudeville circuit will have a new house in Flushing, Long Island. The theatre, which is to be built on Broadway opposite Main Street, will seat 3,000.

Construction on the house will begin shortly. The theatre will play six acts of vaudeville and a feature film. Whether this will be a full or split week, has not been decided as yet.

MILLER AND FAIR TEAM UP

Harry Miller and Peggy Fair, both of whom appeared with Harry Carroll in his "Varieties of 1920," and closed in it at the Alhambra Theatre, are now rehearsing a dance act of their own. Harry Miller has already been out with his own act, before returning to the Carroll act. Peggy Fair was one of the sister team, of Savoy and Fair, in the act.

NEW ACTS

"Margie," a new act under the direction of Harry Sauber, goes into rehearsal this week and will employ the services of Irene Chestley, Mannie Kohler and Louise Arthur.

Tilyou & Rogers are having a new act written for them by Howard J. Green and Milton Hocky.

REVIVING "CORNER GROCERY"

Dan Sully's "Corner Grocery," which was produced years ago at Tony Pastor's, is being revived by C. J. Roe, who played the part of the boy with Sully. The piece will tour the road presented by a company of fourteen, featuring Master Kerwin, who will play Roe's old role.

SAM MANN IN LONDON

Sam Mann and an American company sailed last Saturday on the *Victoria* to open for Ernest Edelsten on the Moss-Stoll time for ten weeks, starting February 14. The American company includes Harry Gilbert, Eva Leigh and Walter Percival.

ETHEL LEVEY TO RETURN

Ethel Levey, who arrived in this country recently on a vacation tour, and played a special engagement at the Palace last week, went on a four-week vacation to Palm Beach Monday, and upon her return, may play a return engagement at the Palace.

KEITH TO BUILD 2 NEW HOUSES IN DAYTON

ONE FOR VAUDEVILLE

DAYTON, O., Jan. 31.—The Keith interests will, when plans now being put into operation have been fully carried out, have three theatres in Dayton, two of them new houses. J. J. Murdock, general manager of the Keith interests, paid a flying visit here last week to look over suitable theatre sites, and announced that he had found two which were favorable.

George Rapp, an Indianapolis architect, who has constructed several other Keith houses, has been commissioned to draw the plans for these two houses. Of the two houses, only one will play vaudeville, the other to be devoted to high-class first-run pictures. The Keith people now have control of the Strand Theatre here and when their new houses are completed, they will hold three houses in this city.

The new vaudeville house is to cost \$750,000, and will be built along similar lines as other Keith vaudeville houses. It is expected to be ready for occupancy early in the fall. The Keith interests will be without a vaudeville theatre in this city between the closing of the present Keith house and the opening of the new one, as the Strand Theatre, which they control, is unavailable for vaudeville, due to previous contracts which cannot be broken.

The Keith interests are also constructing two new theatres and an office building in Cleveland at a combined cost of \$4,200,000.

VAUDE. NEWS CHANGES POLICY

"The Vaudeville News," the official organ of the N. V. A., has changed its advertising policy. The paper formerly carried no advertising of any kind, but will now accept commercial ads. Professional advertisements will not be accepted. Glenn Condon is the editor of the "News," and S. L. Harris its new advertising manager.

A letter announcing this new departure has been sent to all theatre managers. House managers outside of New York City will be authorized to act as representatives of the paper and accept ads.

LEVEY SET NEW PALACE RECORD

Ethel Levey broke all records for attendance at the Palace Theatre last week. This includes the one which was the highest up to last week, set by Sarah Bernhardt, when she appeared at the house. This does not include, however, holiday weeks, or weeks with special mid-night performances and the like. Miss Levey was presented with a bonus in addition to her salary and her rehearsal expenses paid.

ERIC MAYNE FOR VAUDE.

Eric Mayne, the picture actor, will return to vaudeville next month in a new seven-people revue, "The Clock," written by Walter L. Rosemont and Mr. Mayne. The act is now being cast with actual rehearsals to start the first of the month. Mayne is in Los Angeles completing some picture contracts at present.

EAGEN TO MANAGE FORDHAM

Chris Fagen, who is now managing Keith's Colonial Theatre, will manage the new Fordham Theatre, when that house opens under the Keith direction. The house is being advertised to open in February, but according to the Keith office, won't open before March.

SCHREIN LEAVES FOR CHICAGO

Bertram Schrein, who has been in the publicity department of the Orpheum Circuit for some time studying the vaudeville business, will leave for Chicago this week to become identified with the purchasing and building end of the circuit. At present six new houses are in the process of construction, five of which will be of the junior type. The larger house will be opened in New Orleans on February 7. The Orpheum Junior houses showing advanced vaudeville and feature pictures, which will be opened in the near future, will be located in San Francisco, Los Angeles, Kansas City, Minneapolis and Memphis.

GUS SUN GET DECISION

The Joint Complaint Bureau of the V. M. P. A. and the N. V. A. have settled the complaint of the Gus Sun Booking Exchange against the vaudeville team of Cantwell and Walker, in favor of the plaintiff. The booking office of the Gus Sun time claimed that Cantwell and Walker broke their contract to work for three days in the Palace Theatre, Clarksburg, Pa., for \$175. It was decided that Cantwell and Walker must pay the Gus Sun booking exchange the \$175.

FENNER & CO. CANCEL

Walter Fenner and Company, who are playing "That's a Bet" in vaudeville, were forced to cancel the first half of this week at the Halsey in Brooklyn, due to a sudden attack of appendicitis with which Mrs. Fenner was stricken while the act was playing the United States Theatre in Hoboken.

BLOSSOM SEELEY REBOOKED

Blossom Seeley and company including Ben Fields and Sammy Miller, who arrived in town last week to spend a two-weeks' vacation making phonograph records, is to replay several of the western dates she just completed, and will be gone again for several months touring the Orpheum.

ELKS GIVE VAUDEVILLE SHOW

SCRANTON, Pa., Jan. 31.—Under the auspices of the local Elks, a monster vaudeville show was presented at the Town Hall here on the 26th, at which five thousand people attended. Will Morrissey was master of ceremonies. Abe Feinberg of New York arranged the program which contained 20 acts.

MAY IRWIN'S ACT REVIVED

May Irwin's famous "Mrs. Peckham's Carouse," which has not been seen for several years past, is to be revived by Kurt Eisfeld, and opens out of the town the last half of this week, coming into the 58th Street the week of February 7.

2 SHOWS FOR VERA GORDON

When Vera Gordon plays the Broadway Theatre during the week of February 21st, a precedent of the house will be broken when she will be permitted to give two performances daily. Other acts will play three shows.

AGENTS HELP BILL VIDOCQ

On behalf of Bill Vidocq, formerly of the team of Haines and Vidocq, who is seriously ill in a hospital, fifty-four agents in the Keith Vaudeville Exchange took up a collection last week. A sum of \$270 was realized.

MOSS FILMS MOVE IN

The Film Department of the Moss houses, known as "The United Booking Film Offices," in charge of O. B. McDonald and C. D. Trilling, have been installed on the fourth floor of the Palace Building.

VAUDEVILLE

PALACE

The first half of the bill this week was excellent, opening with the "Bird Cabaret," a pretty, novel and clever act, with well-trained cockatoos and macaws artistically presented.

Russell and Devitt, with acrobatic dancing and tricks, hit them strong in the hoodoo spot, getting considerable applause through the act, and very good hands at the finish.

The Marmein Sisters, assisted by David Schooler, were next, and have a well-staged offering that found decided favor. The dancing of the girls in several changes of costume was well received, and the playing of the concert grand piano by David Schooler was perhaps the best demonstration of playing the pianoforte in vaudeville.

An impression of Paderewski playing Liszt's "Campanella" showed admirable, facile technique, temperamental insight and scholastic execution. The medley of popular airs from musical shows not so well suited to Schooler's talents, but the other arrangement of excerpts from Liszt, Chopin and Schubert-Tausig was better, although Schooler seemed to lack force in the concluding bars of the "March Militaire." The three danced for a finish and made one of the hits of the afternoon.

Van Hoven was billed for the next spot, but Trixie Friganza filled the spot and went over with some new material better than we have ever seen her; in fact, this is the best act she has had for some time. She was a laughing riot, has some mighty clever lyrics in a couple of songs, and puts them over well. The singing of the mock ballad number, with the concluding line about what an oil can you turned out to be, lets them down somewhat, and the act might be better with a continuance of the talk and the omission of this bit.

Dorothy Jardon was billed for the next spot, but Sarah Padden and company closed the first half and held the rapt attention of the audience with the well-written, well-played vehicle by Ann Irish, "The Cheap Woman." Miss Padden shows keen dramatic insight and force in the portrayal of the character, and the work of Betty Brooks as Mary Monroe is worthy of mention. Harry English had but a small bit, but some hard lines to get over to a vaudeville audience; the gallery snickered at a couple, but Miss Padden arose to the situation and held them. Many curtains to decided and emphatic response were taken, and to Miss Padden must be given the credit for the applause hit of the first half.

Miss Juliet opened after intermission and "cleaned up" in her usual style. Miss Juliet is not just an act, she is an institution and always "stops the show." This time was no exception, and after quite a number of encores, she was forced to come out in "one" and do some more.

The front curtain was dropped preceding Dorothy Jardon's act; this is the first time we have noted this at the Palace. The set was pretty, providing a suitable background for Miss Jardon's entrance, which was made in an Empire gown of burnt orange, cut to a low "V" in the front and rounded in the back. She wore a black hat trimmed with feathers and carried a long black staff, from which depended a string of black jet, to which was affixed a tassel. She received a reception and sang a number of songs that were well received. In an encore with "Eli Eli" she said she was Irish, but was going to sing in Yiddish; she suddenly stopped singing when three-quarters of the way through, saying she could not continue, and was suffering from nervous prostration.

Van Hoven will be reviewed under "New Acts."

Miss Jardon again appeared and again apologized, saying she was ill.

Ernest Evans and Company, with a very weak act of singing and dancing and music, closed. H. W. M.

VAUDEVILLE BILLS

(Continued from Page 23)

ROYAL

The Sensational Valentines, a man and woman, in some feats on the rings, performed creditably and went off to applause that was more than perfunctory.

Ryan and Ryan fitted into a strong program nicely in the deuce position. They created quite a little comedy through the medium of an eccentric dance done on snowshoes.

Comedy predominated on the bill this week, and Jean Adair and her company garnered their full quota of laughs in "Any Home," a one-act playlet by John J. McNally. The piece has some clever lines and won laughs galore. Miss Adair cleverly plays the role of a mother who has become tired of being the family drudge. Despite all that she does to make her son, daughter and husband comfortable, her efforts are unappreciated. Their flow of complaints results in her walking out on them, to return later in quest of a position as cook. A most autocratic overseer of the kitchen she proves herself to be, delivering an ultimatum which entails the granting of numerous privileges before she accepts the position. The other members of the family finally accede to her demands, and ask her to prepare the dinner, whereupon she replies that they have evidently forgotten it is Wednesday night, and as part of the agreement her night out.

As previously mentioned, comedy was the strong forte on the bill this week, and about one-half of it was furnished by Joe Cook. He has several new twists in his idea of a one-man vaudeville show, and the turn was a laughing riot from start to finish. Cook is not only a versatile comedian, but he is a clever showman. He easily scored the hit of the first half of the program and, not satisfied with this, came back at the tail end of the second part with the Alexander Brothers and Evelyn and cleaned up again.

Will J. Ward and "Girls," in a piano and singing turn styled "A Musical Bouquet," also won merited applause. Ward has a fair singing voice and a likable personality, while the quintet of girls in his support are all capable performers. Five pianos are used in the turn, Ward at one and four of the girls at the others. Besides being good pianists, the girls have fair singing voices, and individually handled a number of published numbers effectively. One of them in particular went over to a big hand in a syncopated number, her voice being well suited to that style of singing.

Scanlon, Denno Brothers and Scanlon, with their singing and dancing, went over to an emphatic hit, opening intermission.

Leo Carrillo was received with a rousing hand, and the applause continued while he delivered his dialect stories in his own inimitable style. Carrillo was accorded about the heartiest hand of the afternoon with his impression of how a wounded hero of France described the death of twelve American doughboys at Soissons.

Lou Clayton and Cliff Edwards, with their comedy, songs and dancing, were immense from start to finish. They sold everything they had, and the audience begged for more.

No one even edged toward the door when Joe Cook came out with the Alexander Brothers and Evelyn, who brought the bill to a close. Mainly through the burlesque antics and clowning of Cook, the turn was accorded one of the best hands of the afternoon. The antics of Cook, however, did not take anything away from the original three in the act, and their manner of manipulating bouncing balls met with successive rounds of applause. J. Mc.

HAMILTON

Business picked up considerably on Monday afternoon, and taking the weather into consideration, an exceptionally large audience was present. Giccolini and Evelyn De Lyon and Company are out of the bill, though programmed. Franklyn and Charles and Co., also "Gems of Art" filling in.

Jewell's Mannikens had the advantage of having the house very well seated when the act opened. The turn is an entertaining novelty and went over well here.

The Leightons started slowly, and even let down in spots during the routine, but managed to garner enough laughs and applause in bits and at the close to send them off fairly well. The trouble with the offering lies in the fact that most of the talk is old stuff and has been done over and over again. The "blues" bits are done well, and even lots of those verses have been overdone. With better material this team should be able to give a much better account of themselves.

Clayton White and Grace Leigh, supported by Pauline Taylor and Thomas Tracy, offered a comedy playlet by George V. Hobart called "Cherie." The cast are good. Miss Leigh particularly. The main trouble with the turn at present, is that its too long for vaudeville, and can safely stand cutting of several minutes.

It may be that Jim McWilliams is using the material his act consists of, through permission of those who formerly did it, but the fact remains that McWilliams' offering starts off somewhat on the style of Al Hermans, or Mel Klee's, in talking about the other acts, then some nut verses, and closes with a pianologue burlesque on an opera as done by Charles Olcott. McWilliams delivers the material capably and got the best results that one possibly could out of it. He's there with the piano work.

Jack Dillon and Betty Parker have a pleasing act that also would be still more pleasing if some of the talk were cut out of it in bits. The singing is very good, and another number with Miss Parker would not harm the act in the least. The girl violinist is pretty, and also plays well. The routine is arranged nicely, and the special opening and closing lyrics very clever.

Franklyn and Charles were once "just an opening act." But these two have shown that it pays to be original and different. They have escaped from the beaten path set by strong man and hand to hand balancing acts, by framing an act with singing, dancing, and "hoke," all of which is done in capable manner, and still better, "sold" effectively, and feature their strong man work, which stopped the show for two encores on Monday afternoon.

Gallagher and Martin are doing a new version of "Smithie" which this likable team did last season. These two possess the personality that just goes with a "cute" act, and that's what their offering is. Following Topics of the Day in opening the second half, they did excellently.

Eva Tanguay went better than we have seen her go in a long time. Eva is hitting good of late. The kid harmonicaist does his playing well, but should act less in doing his lines.

"Gems of Arts," the posing act, closed, holding them in very nicely. G. J. H.

BALLOONISTS NOT FOR STAGE

The published reports that Lieutenants Walter Hinton and Louis A. Kloor, naval balloonists and heroes of a recent balloon adventure which attracted international attention, would enter vaudeville have been denied. The report designated Proctor's Mt. Vernon as the tryout point with New York houses to follow.

RIVERSIDE

Evans and Perez, two men, dressed in the uniforms of naval officers, who opened the show were instrumental in adding a touch of pep to the bill, and started things humming merrily with a novel perch and foot balancing act.

Gene Mason and Fay Cole have developed their act into a veritable classic. They call it "Just for a Kiss." The writer remembers seeing them on bills of a very much different calibre, and credit is due them for the manner in which they have "arrived." The act is a conglomeration of singing, talking, dancing of the variety known as a "flirtation" act. Both performers have unquestioned ability, personality, and make a good appearance. Miss Cole has good looks and a figure worth looking at. She wears pretty clothes well. They were a "riot."

Franklyn Charles and Company have a novelty acrobatic act that stopped the show "cold" in the vernacular of vaudeville. The act is a real surprise offering, combining comedy, singing, dancing and acrobatics. The act opens with a "broken" song number, which is followed by two solo dances, acrobatic and Russian. A female accompanist then rendered a number, after which a burlesque "Apache" number was offered by the boys. Another solo by the girl, and the act closes with a strong man turn that gets a hand on every trick done. D'Armour and Douglas, for it is they, deserve credit for lifting their act above the rut of the ordinary "acrobatic" turn.

Jack Osterman, he of the smile and personality, was fourth. Jack has improved immensely since last the writer saw him work. He has more assurance, works easier, and has better material than he had at that time. He works right among his audience in a likable, familiar way that makes them his friends at once, and had little trouble in holding the stage as long as he wished. After two encores and several bows, he made a little speech and left.

Gertrude Hoffman closed the first half. Miss Hoffman has dispensed with the large company she carried when last the writer saw her, and now carries only two assistants, girls, who help her make her changes. In a full stage set of grey, she opened with a specially staged number credited to Adolf Bolm, called "The White Peacock," following with a number called "The Spirit of Victory." Only Gertrude Hoffman would attempt two such numbers. She concluded with her imitations of Ann Pennington, Eddie Foy, Bessie McCoy, Olga Petrova and Fannie Brice. Foy and McCoy were the best received. Her famous drumming bit sent her off to a good hand.

Laddie Cliff, who reopened after intermission, has some funny bits of humor, provided you are in a position to understand and appreciate them. He delivers his numbers in a semi-song style, and a few steps between verses add zest. Cliff is an exceptional eccentric dancer, and his pedal activities scored quite heavily with the audience, sending him away to a neat little hit.

Jane and Erwin Connelly presented their little sketch of life on the west side. The act has its touches of humor and pathos blending excellently. Jane Connelly as the little laundress, scored a personal triumph.

Dolly Kay, who followed, would undoubtedly have done much better in an earlier position, for it was getting late, and the audience was a trifle restless. However, her delivery of "blue" numbers, which she does in a style that is sure to find its way into your system, earned her an encore and several bows.

Samsted and Marion presented a novelty physical culture turn in which muscular demonstrations, strong arm work, and a physical culture lecture are all blended. The act is staged differently than the usual act of its kind, and held them in very nicely.

Pictures closed.

S. K.

VAUDEVILLE

ALHAMBRA

Capacity business again on Monday night. This house can boast of an exceptionally good lay-out, in fact it's one of the most entertaining bills in town this week. Clayton and Edwards, programmed, are out of the show, Jack Benny replacing them. Benny appeared in number four spot on Monday night, a stranger to New York audiences, and tied the show up. Variety in the full meaning of the word is represented on this bill.

Margert Taylor, doing a tight-wire routine, opened. She's a clever little lady, and with a combination of personality and ability, gave a nice account of herself.

It was really surprising that Matty Lee Lippard didn't do the Creole Fashion Plate, down lower on the bill, some damage as far as applause was concerned, with the wonderful wardrobe Miss Lippard showed. In addition to wardrobe and setting, Miss Lippard possesses a very pleasing voice, and her features are by no means hard to look at. Dave Dillon is more than a piano assistant, and that he too has a voice, is shown in the Oriental number.

"Ask Dad," by Edwin Burke, is the title of a playlet offered by John W. Ransone and Company. It's worth going further than Harlem to see. The piece starts slowly, in a light vein of comedy, but the suspense and handling of the theme as the offering goes on, is exceptionally good. The best part of the offering, is that it is different. The author and those doing this playlet undoubtedly took a chance on trying the "unhappy ending" thing on a vaudeville audience, but if the piece is to be received, in every house, as it was here on Monday night, then it's big success is assured.

We don't remember having seen this Jack Benny in the East, and for that matter this Jack Benny evidently was strange to the audience. It is therefore that we give all the more credit to Jack Benny. Some might compare him with Ben Bernie, because he uses a violin and talks, but the use of the violin is as far as the comparison can go. Benny does an entirely different routine of talk, in an entirely different manner than Bernie. He holds his instrument differently and works differently. Benny is that type of male single that is needed in vaudeville. His talk is refreshing—it's original—and it's very clever. He talks in the ordinary conversational tones, yet can be heard all over. He plays one or two bits on the violin, but Benny is not primarily a musician, which does not mean that his playing is bad. As an entertainer, Jack Benny can take his place with the best of them.

The Creole Fashion Plate, otherwise Karyl Norman, scored as well as usual. Norman is doing four a day this week, doubling from the Colonial, as he announced in a speech begging off. Despite the fact that he is rapidly becoming familiar to all vaudeville audiences, the gasps of surprise come yet, when he steps out of the character. Which is the best compliment to his artistry anyone could pay.

Long Tack Sam and his troupe of sensations kept another variety of gasps coming from the audience. The act stopped the show.

Burns and Frabito, still doing their "Shoes" turn, including the "balloon bit" also came back for a speech.

Gus Edward's Revue closed the show, and held them in their seats for several bows. Regardless of what anyone might think of Edwards as a performer, credit is surely due him for the manner in which he can bring out the best that a kid, or anyone else for that matter, has in him. Frederick's dancing, the beautiful girls, the excellent staging, and routines, and some really good bits of music are bits that Edward's should really get some credit for. Even if he isn't responsible for a kid being a great dancer or a dandy looker, he picked them for his act.

G. J. H.

SHOW REVIEWS

COLONIAL

James J. Morton announced the acts this week and, for the first, added humorous comments to the fact that Ollie Young and April would blow bubbles which they did. The act went over fair.

The Chung Hwa Four followed after an explanation by Morton, but not in the Chinese language. The harmony didn't seem quite so good as when reviewed before, but the tenor solo was better and went over for a good hand. At the finish of the offering a legitimate encore was taken and "The Old Oaken Bucket" bit, with the props, that was done years ago in burlesque, was offered; it proved a laughing hit.

Buzzell and Parker, with a lot of the old boys, "What is it that a cat has that no other animal has—kittens," and "I even love the ground that's coming to you" being samples.

Alexandria was a laughing hit with a good applause finish. The last time this reviewer caught this act the pianist in the pit absolutely flopped on the music. This time with the orchestra, Alexandria had a chance to show he really could play the xylophone and demonstrated his ability.

Sammy Lee, assisted by four girls, has a novel opening and a well staged dancing act in which his individual work stands out well, also the Russian dance done by one of the girls. This act closed the first half, getting fairly good applause for a couple of bows.

Following intermission the Three Misses Dennis appeared, but the roses in the vase on the piano were missing.

Davis and Darnell, in their comedy skit entitled "Birdseed," proved a laughing hit with the cleverly written and capably delivered dialogue.

Here is an act without a song, without a dance, and yet holds them well and gets over with a punch. It is good legitimate, clean comedy and a relief from the over-worked Jazz noise and the inevitable, eternal, piano solo, dance, piano solo, etc.

Karyl Norman, "The Creole Fashion Plate," with a number of new gowns, made his reappearance, having played here but six weeks ago. He was as big a hit as ever, but seemed to drag out his encores to an unwarrantable extent until it seemed as if it were a song plugging act, Norman even announcing that in an office in the morning, they had dared him to put the song on that night and that he had brought a Mr. Pollack along to help him out.

After the change to the overalls and straw hat, the impersonation part of the act should have been over, and we question the judgment of again donning female attire and for part of the time singing so dressed without the wig. When the illusion is destroyed the effect is lost.

Kramer and Boyle cut their act somewhat, probably due to the lateness of the hour, and perhaps it was just as well. Just why a fellow in blackface should talk a lot of Yiddish and address persons in the audience in order to be funny, is not clear. This intimate talking to those in the auditorium was ordered out in the Keith houses at one time and saved many considerable embarrassment. Kramer asked a fellow who came in where he was, whether he had anything on his hip and made a number of other remarks that might have been better left unsaid.

Eary and Eary, who have a very clever act of contortion through rings, and do a fast, snappy routine, had a tough spot at the late hour and with the "walk-out," which is quite a habit at this house. It is doubtful whether any act could have held them. To those who remained the act did well. The girl looked pretty and shapely and the turn is there. H. W. M.

81st ST. THEATRE

Evenly balanced, diverting and entertaining throughout is the program for this week. The Bellis Duo give the bill the necessary momentum, the act being a capable one for opening purposes from every angle. The turn entails numerous feats of aerial daring, all of which are well executed by a likable chap and a charming little female partner.

Viola Rudell and Edward Dunigan have a refined and entertaining little offering which they style "Revuettes." It gives them both adequate opportunity to display their ability and versatility in music, vocalization, dancing and comedy. Miss Rudell, during the greater part of the turn, plays the piano, but she also reveals herself as a clever dancer and a good foil to the comedy of her partner. The latter, besides having a likable personality, is a showman of the first water. The best bit in the act is one wherein Dunigan gives an idea of the different types of gay Lotharios with which a maiden has to contend. The first shows the manner in which a poet might call on Milady. Then comes an idea of the bashful boy who has to be coaxed to nestle up on the chaise-lounge. Others come in order, ending with the rough and ready individual who just wads in, and through the medium of caveman tactics carries everything before him. A vocal number, followed by some cleverly executed dance steps, serves as a fitting close and resulted in the team registering an emphatic hit.

Toto, with his clownish antics, garnered laughs, giggles, chuckles, guffaws and then some more. From the moment he came on in his miniature taxi-cab until the close of his turn he was a laugh hit. His burlesque on Pavlova resulted in a gale of giggles, while his "Chocolate Soldier" was similarly received. In this bit he became so enmeshed in his accoutrements that it seemed for a time as if Houdini would not have been able to extricate himself if in a similar situation. But Toto managed to straighten things out and the manner in which he did so resulted in the laughs being accelerated. A young woman acts as assistant.

The Russian Cathedral Singers, Moscow's famous quartet, was also well received. Individually and collectively the four are sweet toned vocalists and their numbers are presented in an effective manner.

Harry and Emma Sharrock keep right on mystifying them with their mind-reading act entitled "Behind the Grand Stand." While many acts of this type lag there is never a dull moment while the Sharrocks are peddling their wares. After Harry has canvassed the audience, while asking his partner to name different articles which the patrons submit to him, Emma starts to goad him for coming back empty-handed. Whereupon he pulls from an inner-pocket enough watches to set him up in the jewelry business. A decided punch no matter how many times it may be seen.

To Ralph Riggs and Katherine Witchie goes the honor of scoring the outstanding hit of the bill. They stopped the show cold, and at the conclusion of the turn the applause was so insistent, even after half a dozen bows, that it was necessary to stop the "Topics of the Day," which had been flashed on the screen, in order to give the duo another bow. Two graceful exponents of terpsichore they are, and each one of their dance numbers resulted in volumes of merited applause. The act is well presented and effectively set in five scenes, making it one of the best vehicles of its kind in vaudeville. Mack Ponch assisted as violinist and won an individual hand in several solos.

NEW ACT

VAN HOVEN

Theatre—Palace.
Style—Magic and Comedy.
Time—Twelve minutes.
Setting—Two.

It's quite a long leap from playing parts and doing magic with the La Porte and the Price and Butler stock companies to the next to closing spot at the Palace, via the Gus Sun route, but that's just what Van Hoven did and oh, boy, what a laughing scream he was.

Van Hoven is somewhat stouter than he was in those days when he carried a camelback trunk, did the bottle and glass Passee Passee trick, and first started to break in the comedy with the misdirection of the assistants that is such a riot for him today. He also works better than he used to even in later years, is not as nervous and jerky and has a much smoother, better act.

It isn't the magic that he does or attempts to do, but the "Nut" way he goes about it that tells and in a style all his own, he registers laugh after laugh.

After a reception that lasted some time, aided and abetted by a mob of magicians that were in the house, Van Hoven made a speech about being the best in the world with a straw hat, or something to that effect, then spilled some water at the side of the proscenium arch just to show he didn't "care for the theatre," and did a disappearing bowl of water.

The "Rice Bowls" came next and some more water was spilled over the stage on purpose. The appearing bowl of water on the table followed, a pack of cards strung together which Frank said were "always good for a laugh," and then a handkerchief was borrowed and put in a paper bag, a running fire of comment and witty, silly, nut remarks keeping the audience roaring. The spirit manifestations in full light followed with an expose, and then Van Hoven started to look for a couple of assistants from the audience.

He went into the orchestra, into an upstairs box, to the back of the house where he said "There's an agent who used to book me," in fact he "ad libbed" all over the place. Returning with three boys he said he should have had more for he paid eleven of them to come in; this went for a big laugh.

He then started to work up his climax, handing one boy a bowl of water, one a plate, and still another a piece of ice—he certainly "knocked 'em cold" with the ice; the audience roared at the attempts of the boy to hold the ice and when Van Hoven started to shoot a gun and a skeleton appeared and the boys started to drop everything, knock over tables, rice, water, plates and everything else, one running down into the orchestra, the audience was in hysterics from which they had some time recovering.

Van Hoven took any number of good legitimate bows to solid applause and may be accredited with the hit of the bill.

We understand magic fairly well, but there is just one thing that we wish Van Hoven would explain, and that is how the woman who loaned him the handkerchief ever got it back, and when. We did not see it returned during the performance and if Van Hoven was able by some subtle magic influence to get it back to her unseen, we'll say he is better than we think he is, and that is SOME.

H. W. M.

WINSTON ACT IS BIG HIT

LONDON, Jan. 26.—Winston's Sea Lions and Diving Nymphs are occupying a prominent position on the bill at the London Coliseum, the American act, incidentally, being one of the current music hall hits.

VAUDEVILLE

PROCTOR'S 125th ST.

(Last Half)

Alfred Powell and Company opened with a song and castanet dance and followed with a number of other dances. The girl does an equal share of the work in the act and might share in the billing.

De Bell and Waters, man and girl, talked, danced and recited the lines to a song double. The man is nervous, continually fusses with his cap and makes one wish that he would get it fixed. He pulls it down and pushes it up after every couple of lines or so. The talk is not bad and the finish cleverly conceived. Went over fairly well.

Liddell and Gibson, two female impersonators, one exceedingly tall, have some talk, and do several numbers. The shorter of the two carries the illusion well, fooling most of them until the finish when he removes his wig. His singing is very flat most of the time and he takes the last notes with considerable effort. The line "I may be skinny, but I'm friendly," said with emphasis on the last word, should come out, it is suggestive; the rest of the act is clean. The tall skinny fellow sang a number that the late Mabel Hite used, entitled "Stupid Mr. Cupid," but did not put it over as well as he might have.

It has been some years since this reviewer caught John W. Ransome, who was then doing a political monologue. He is now appearing, with the assistance of several others in a sketch which has been reviewed recently. The girl has a habit of dropping her voice at times which she should overcome, otherwise she is most satisfactory in the part, as are the others. Ransome gives a good characterization to the broken-down old actor who finds his daughter after many years, only to realize that his previous life has precluded the possibility of revealing his identity.

June Mills, a corpulent individual, did a few flops around the stage and a flop at the conclusion of her attempts to make her ponderousness the subject for comedy and entertainment. A bass solo was sung in the pit by her partner. It was low enough without going into the pit and would have been better on the place that was intended for the exploitation of such talent as performers who are performers might have.

Wilbur Sweetman and a jazz pianist and jazz drummer, closed the bill and played the clarinet and saxophone to the delight of the assembled customers who liked the noisy, discordant sounds at this house.

H. W. M.

AUDUBON

(Last Half)

There was nothing in the way of an extra attraction at the house in vaudeville or films this week. The Coliseum uptown was doing a lot of publicity on "The County Fair," which may explain the falling off here of business on Thursday night.

Wilbur and Adams followed the overture. They're a man and woman team, the former doing tumbling, with the latter as an assistant. The act is routine cleverly and the stunts done are good.

A bad cold seemed to be troubling Jack Reddy, who was as hoarse as they make 'em. Considering this handicap, Reddy gave an excellent account of himself. He offered practically the same routine he has been doing for some time now, with the exception of new songs. The "dope" fiend bit is still the feature of the act, and gets him off to a great hand. While the act is by no means big time, it's just the type of stuff they want in family houses and does well there.

Van and Carrie Avery are another pair of old-timers who are still doing the same act. Avery's blackface work is the typical old-time minstrel man's style, and is always good for laughs in itself. Miss Avery is still doing the mind-reader. The act seems to serve its purpose for getting laughs on the small time, and as long as they are content with that, there's no reason for getting a new act.

The Texas Comedy Four could start right off improving their act by improving the appearance of it. When three members of a quartette wear dark clothes and one wears a brown suit, it's sure to get comment from the audience, unless the one in brown is doing comedy. He didn't in this act. Outside of being dark colored, none of the other three suits resemble each other in style. The men have a fair routine which they sing well.

Higgins and Bates and Company were playing a return engagement. The girls look pretty, wear beautiful clothes and dance well. Which is all that's needed.

Milo is also doing the same act. One can't tire of that, but why Milo once again put in that "Mother's Farm" gag after taking it out, is a mystery. The thing has no humor to it, and only a coarse remark to pass which doesn't get him anything but bad graces of the audience.

G. J. H.

SHOW REVIEWS

AMERICAN

(Last Half)

O'Neill and O'Neill, even had they a great deal of ability, would have a hard time in the opening spot. They worked hard to win commendation through the medium of singing, dancing and comedy, but had to be satisfied with but a smattering of applause.

Lawrence Brothers and Thelma went well in the second position and won some applause that rang true at the close of their turn. The two men are but mediocre jugglers and the applause which greeted their work with Indian clubs was caused in a great measure by the personality of the girl in the act. She does little more than save the audience but she does this in a manner that makes them like it as was evident from the hand the act won at its close.

Shields and Bentley, two young half portion entertainers, scored an emphatic hit with some kid comedy, singing and dancing.

Frank and Maizie Hughes are two dancers and their manner of executing various modern steps met with the approbation of the audience. A man, unbilled, accompanied at the piano, and was also the recipient of a good hand following a medley of popular airs.

Bernard and Meyers easily scored the comedy hit of the bill. Their act has been seen around New York for some time but apparently it has not yet lost its punch. The comedy begins when, while the woman of the team is in the middle of a song, she is interrupted by a man out front. He proves to be a "cabbie" who is persistent in his efforts to get what the singer owes him. Eventually he is induced to get up on the other side of the footlights and from this point on the laughs follow one another in rapid succession.

Kibel and Kane have a diverting little singing and comedy vehicle which is reviewed in detail under "New Acts."

The Exposition Four, negro harmonizers, brought the bill to a close and also registered a solid hit. They present a riot of color, their lively comprising almost every hue in the rainbow. Individually and collectively they sing well and some published numbers at the close of the turn made it look for a time as if they would never get off so insistent was the applause. J. Mc.

HARLEM OPERA HOUSE

(Last Half)

Graham's Marionettes are the best this writer has ever seen. The set, that of two cases holding gilded frames, under an attractive arbor, is unique and both the man and the girl can sing and have good material which in itself, is a novelty in this kind of act. The only criticism that might be made is that the man might look neater when he comes out for the bow, if he cannot wear a collar, he might use a robe which could be quickly donned. This would give more class and a better impression at the finish.

Henry and Moore have a good act capably presented by the man and girl who sell the material well. The man has a good personality and the girl looks well. Her first costume was of pink and lace and her last a Spanish costume. The discords on the violin are dragged out too long. The "Topics of the Day" read, have been flashed on the screen, but got no laughs. The dance by the man went for a hand and "Chiquita My Own" with the dance, sent them over for an encore when the man did a "Jimmie" dance travesty on the Egyptian deldarte.

Frank Mason and Company were added to the bill as an extra; see under "New Acts."

Jean Boydell sang, danced and clowning, looked cross-eyed and generally jazzed things up. She made several changes of costume and found favor with the audience.

"Look Out Inn" proved a cleverly constructed and well written little sketch with an adequate cast in which Florence Hackett and the fellow playing Frank Ordway stood out well. Held the interest all the way through and gathered laughs and hands on some of the lines, hit them strong for applause at the finish.

Shriner and Fitzsimmons, whom we have reviewed several times, went over big.

Henrietta De Serris and Company, in a series of poses, closed the show.

H. W. M.

BUSHMAN-BAYNE ROUTED

Francis X. Bushman and Beverly Bayne have secured a route on the Keith circuit through Max Gordon. They will play five weeks in New York, opening at the Palace on Feb. 7.

PROCTOR'S 23d ST.

(Last Half)

Ross and Foss succeeded in getting over better at this house than when reviewed earlier in the week. There is a slight rearrangement of the numbers. The trombone solo received a good hand and the act went well at the finish; will improve with the playing.

Following this act there was a wait and the gallery started kidding with catcalls and whistling after a well played interlude by the orchestra. This kidding was kept up after the act opened and at times during certain scenes. It was most uncalled for as the sketch of Bernard Thornton and Company was a good one, exceedingly well played; see under "New Acts."

Howell and James, two men in blackface, were a hit, the smaller, the comedian, having appeared last season with a different partner; the present straight is very good. The business of the straight putting his hand where the breast would be in the female, and the comedian saying, as he takes the hand away, "you work too fast," and later with the same business, "Just keep your mind on your work," is vulgar. Both could use longer gloves as the white bare arms show.

Keane and White interested and entertained with music and feats of manipulation along magical lines; see under "New Acts."

"On Manila Bay," with its "My Country 'Tis of Thee" and American flag waving finish, came next. See under "New Acts."

Basil and Allen followed and their opening is made to the strains of "Columbia, the Gem of the Ocean." Truly this was a patriotic portion of the bill. As soldier, and wop who thinks he wants to join the army, the two have a line of talk that was good for laughs. They took a couple of bows at the finish.

Anna Belle, assisted by two young men, closed the bill with acrobatic feats. Her first costume was short, black and lace with bare legs and she made a number of changes; the costume of pink and lace trimmed with tulle, was pretty. The comedian burlesqued an Egyptian dance which received laughs. Act got over well, closing the bill.

H. W. M.

COLISEUM

(Last Half)

The various publicity stunts pulled off on "The County Fair" seemed to serve their purpose excellently.

Young and April gave a very good performance with their Bubble act. This was mainly due to the fact that every bit of apparatus used in the act, worked correctly and they could do every stunt in their routine. Several times, when the reviewer has seen them, they were compelled to leave out one or two bits because the apparatus didn't work right.

Colin O'More, with Harold L. Yates at the piano, sang a routine of Irish ballads in a fairly good Irish tenor, but the applause didn't warrant the encore he took. The encore consisted of "Macushla" and received a hand when he started to sing it, so the audience evidently forgave him for taking the encore. O'More would do well to use that number for the last one in his routine, as it would serve to send him off to a bigger hand. "Sweet Yesterday," which was his closing number, would do well for an encore. O'More announced that it was the first time the number was sung.

James C. Morton and his family are revisiting vaudeville in the interim they are having before Morton reopens in "Peggy," the musical comedy, if that show does open again. The family are doing the same act, with a few of the gags revised. Incidentally, the two children are doing a new song. If the two sing as foils for Morton's comedy, why then their singing is O. K. But if it's for any other purpose it should be eliminated. Morton's comedy, tumbling and hoke, is as funny as before.

Ruth Budd, with Leo Minton at the piano, were the hit of the show. The act will be fully reviewed under "New Acts." Still more hokum was offered by De Haven and Nice. Even their act proves that legitimate work is liked more than hoke is, by the manner in which their closing dance is accepted in comparison with the other numbers.

Winifred Gilrairie and a company of four girls and a young man offered a dance act in closing. See "New Acts." G. J. H.

JEFFERSON TO CELEBRATE

The Jefferson Theatre, on 14th Street, east of 3rd Avenue is to celebrate its eighth anniversary the week of February 14th. There will be a Winter Carnival on the 24th.

REGENT

(Last Half)

The novelty of a so-called stag contest resulted in the house being packed to capacity on Thursday night. In this form of dancing contest all of the contestants are men who pair off. The Four Espanols started the vaudeville part of the program with a speedy dance turn in which the dances of Spain are featured. Two men and two women comprise the act.

Tony, the wandering violinist, went nicely in the deuce position and had little trouble in garnering enough applause to warrant the taking of several legitimate bows.

Middleton and Spellmeyer, in their playlet dealing with life on the plains went well, their efforts winning laughs as well as applause. Middleton put his lines over effectively and he and his partner have been working together so long that they work in perfect unison. The climax of the little piece is very melodramatic, but what would a Western playlet be if some one wasn't filled with lead. The act has been seen around New York so often that recounting details is unnecessary.

The Chung Wha Four earned laughs in abundance, especially when the Orientals came out in the garb of Scotch Highlanders. Their singing of popular American songs is done well, their enunciation being extremely good. The close of their turn resulted in one of the best hands of the evening.

The Stag Contest interrupted the proceedings at this point and resulted in more hearty laughter than it is the good fortune of many acts to receive. Most of the male couples shelved the regulation waltz and one-step and started to pull dance steps that would have made many professional hoofers turn green with envy.

Alexandria has a surprise act that entails a lot of good comedy in hokum form. He appears at first as a stage hand who does his best to break up what is evidently the regular act. After a great deal of hokum he demonstrates his ability as a xylophone player. The introductory comedy is drawn out a trifle too much and might be more effective if cut a little.

Adelaide Hermann, with her mystery problems, scored in the closing position.

J. Mc.

PROCTOR'S 58TH ST.

(Last Half)

The Three Hoy Sisters started the vaudeville portion of the program with a singing and dancing act which met with the approbation of the audience.

Kingston and Ebner, a man and woman, have a turn which comprises singing and chatter. A flirtation bit gets them acquainted and sends them off to a good start. Most of the cross-fire got over while hearty applause greeted the vocal efforts of the duo, a ballad by Miss Kingston being especially well rendered.

Burns and Wilson in a comedy skit entitled "The Untrained Nurse," proved a laugh hit. The setting depicts the interior of a physician's office. Miss Wilson plays the role of a nurse but she is anything but a trained nurse and her manner of doing the wrong thing at the right time leads to most of the comedy. A published number by the girl was sung effectively, while Burns put over a comedy number to laughs as well as applause.

Cleveland and Dowery get a lot of chatter over in a matter of fact way that is good for a constant flow of laughter. The man, while engaged in a conversation with a young woman, never seems to stop his nibbling of a banana, and yet it manages to survive the act, or at least most of it does. The turn is reviewed in detail under "New Acts."

Worsley and Rogers enter as two burglars with masks over their eyes and then begin a dialogue replete with good lines. Vocalization also plays its part in the turn. See "New Acts."

"A Day at the Races," as presented by Galetti's Baboons, held the closing position and scored one of the hits of the bill. The racing bit, wherein two of the smallest animals are mounted on dogs, resulted in plenty of laughs, but the real bit of the act is where one of the baboons plays the role of tonsorial artist and proceeds to demonstrate on one of the others.

J. Mc.

DREW-POST TO HOLD DANCE

The S. Rankin-Drew Post of the American Legion will hold a banquet and dance at the National Vaudeville Artists' clubhouse on Tuesday, February 8. The affair will be run in conjunction with the ladies' auxiliary of the post, of which Ethel Barrymore is president.

Major F. P. Donovan will deliver a lecture on that evening on the work of the Overseas Theatre League, with government films showing the actual work of the League abroad.

VAUDEVILLE

KEANE AND WHITE

Theatre—Proctor's 23rd St.
Style—Magic and piano.
Time—Sixteen minutes.
Setting—Two.

J. Warren Keane, some years ago, did a single magic act; he now has the assistance of a lady pianist and works along slightly different lines than formerly.

At the rise of the drop, the girl is discovered in a low gown of white satin with a sequin of brilliants and an orange sash, white satin shoes with rhinestone buckles and white silk stockings, seated at the piano.

Keane enters in a dress suit with white vest and mother of pearl buttons. A red silk handkerchief protruded from the upper outside pocket.

The disappearing lighted cigarette was his first effect, following which some card manipulations were accomplished and a recitation to music with card manipulations, entitled "The Ace Is Always On Top."

During the course of this, Keane dealt "seconds" in a manner that deceived, dealing several hands, a straight, a flush and so on.

The untying handkerchief was worked well and received a hand, and preceded the playing of a selection by the girl on the piano; she played intermittently throughout the act. "Old Black Joe" with variations was good for a hand.

The "back hand palm" with an announced "full" pack of cards was then done in a "spot" for a finish and neatly accomplished, although it did not appear as if fifty-two cards were used.

In "One" while the stage was being set for the next act, Keane, who talks with a southern drawl, did the "Ten Card Trick" as cleverly as we have ever seen it. This has been a favorite with Keane for some years, the writer having seen him do it approximately 18 years ago at Martinka's.

For a direct finish, Keane did the table changing to hat and cane which provided a suitable exit. The girl entered for the bows, two of which were taken to good hands. H. W. M.

LILLIAN MORTIMER & CO.

Theatre—Proctor's Twenty-third Street.
Style—Comedy playlet.
Time—Fifteen minutes.
Setting—Three.

A mediocre playlet entailing a great deal of hokum is that which is offered by Lillian Mortimer. She herself does fairly well in the role assigned her and with the material at hand, but the rest of the cast is away below par.

Miss Mortimer plays the role of a young wife, who is interested in other things than her husband. He is ambitious, as most young husbands are, and more than that, as not only does he want to raise a family, but he wants to raise it in Butte, Montana. There a good job awaits him. Wife objects to going. In fact, she says that nothing in the world could make her go there. She then tells of a thrilling automobile race in which she is to participate. While she is winning the race, couple number two comes on. They are not married, so the male portion proceeds to tell the young husband how to run his wife. Finally, they strike an original idea and decide to make her jealous. This gives rise to most of the comedy in the piece. The action is fast enough, and at the small time houses laughs should be garnered in the same manner they were here. The jealousy idea results in every one in the piece becoming jealous of every one else. Eventually wife decides that she loves her husband better than she does her car, her bridge and the theatre, and tells him that she will go to any and every town in Montana with him. J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

TWENTIETH CENTURY REVUE

Theatre—Proctor's 125th Street.
Style—Music and song.
Time—Thirty minutes.
Setting—Full stage, plain.

This act carries a company of eleven people—four women and seven men. The jazz band is made up of Reta De Lue, pianist; slide trombone, Nat Martin; accordian, Frank Pappila; violin, Jack Spiegel. What stands most in favor of this orchestral music is that the noise usually found in a quartette of this nature is missing, and this was certainly a relief to the large audience at the Wednesday matinee. Billy Sharp, the producer of the revue, served as interlocutor to the proceedings, although no attempt was made at minstrelsy. Mr. Sharp merely served to introduce the characters, without making an effort to be funny. During the thirty minutes consumed to bring this company to the fore, imitations of various vaudeville stars were the rule. Sylvia Becker worked hard as "Blossom Seeley," and did as well as may be expected—her voice being far from that of Miss Seely. Frances Lee as "Fanny Brice," robed in green and black, shapely and spirited, used mannerisms which would have astounded Miss Brice, but the imitator must be credited with "putting over" her song with a creditable degree of snap. The "Folly" number (Harry Abrams and Miss Bobby McDowd) danced themselves into the revue quite favorably, but remained on stage just a little too long. The psychology of overdoing a stunt manifested itself here, the applause being weakened at a point when it should have responded heartily. Jane McArthur sang "The Firefly" as it was supposed to have been sung by Trentini. It was quite a little different in tone value, as well as spirit, but this is pardonable, since the imitation selected is one of the most difficult to romp through. Harry Abrams tried to make the audience believe that he was imitating Caruso singing "Pagliacci." Of course, the white large buttoned clown costume adopted was probably the imitation he intended, for by no stretch of the imagination could he possibly have been sincere, attempting to force the situation. Mr. Spiegel violined sweetly, and was accepted as a counterpart of Misha Ellmann. He played "Elijah" with a silencer placed over the bridge of his instrument. An accordion solo also punctuated the revue with an appreciable degree of applause. Billy Sharp rendered dances mirroring Eddie Leonard, George Primrose and Pat Rooney. His foot work is excellent and the technical method of the great dancers he interpolated was quite in evidence. The act is well dressed, and the various imitations given with proper wardrobe effects. G. S.

BASIL LAMBERTI

Theatre—Audubon.
Style—Xylophone.
Time—Ten minutes.
Setting—In one.

Lamberti does a short routine and does it well. And, incidentally, hands the audience a great surprise by not playing "William Tell," "The Second Hungarian Rhapsody," or "Zampa." These are the three stock numbers of xylophone acts, but Lamberti has managed to escape them.

For the most part, he plays popular numbers. For a feature number, he offers "Maggie." He plays well, and sells his numbers effectively. G. J. H.

BENDER AND MEEHAN

Theatre—Proctor's Fifty-eighth Street.
Style—"Nut" comedy, acrobatic.
Time—Eleven minutes.
Setting—"One."

They might have fallen off a Ford, for just a couple of "nuts," Bender and Meehan appeared to be, but very funny nuts with a left-handed twist and an unstandardized cutting.

They entered, made a noise and remark, kidding the last act, made an exit, re-entered and sang an opening number in which the same line was repeated over and over again for both verse and chorus.

Some dancing followed, in which a number of "slides" were done and during which several remarks were made that drew laughs.

That one gag about "Ben Bolt" was quite funny, as were several of the others.

Music from "Pagliacci" started, one of the boys opened his mouth as if to sing, but the music segued into a rag and he danced instead, which was a decided relief. His high kicks were good, and the forward somersault without touching the stage drew applause.

The two then attempted a hand-to-hand, but one in coming down landed on a headpiece in such a manner as to prove he doesn't care a straw for hats, a la Bert Fitzgibbon, Jack Rose and others.

One of the team then asked "Mr. Fifty-eighth Street" to send him a couple of lines, and a double tape with loops was lowered. After a couple of falls against the drop and some other clowning, one of the fellows hung with feet inserted in the loops, head downward. Some talk was indulged in while so positioned. That "Clark Street Shirt" was good for a laugh, as they always are.

For a concluding feat, the jump-up from the stage to a feet-to-feet catch sent them over strong to four good, legitimate bows.

The act is a good one of its kind and should have no trouble in securing time in the better houses. H. W. M.

BARRY AND WHITELEDGE

Theatre—Regent.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

This pair has at least succeeded in doing one thing, that gets them away from the average woman singer, and male pianist combination—and that is, to frame a routine that is different. The opening song by the male pianist is clever, and the number in which he satirizes the other piano accompanists, during a change made by Miss Barry, telling of the piano solos which invariably come at that period, and announcing that this act will not have any solo of that kind, is exceptionally so.

Miss Barry is about the nearest physical resemblance to Belle Baker that we have yet seen. Not only in bodily proportions, but in facial features. The color and dressing of the hair is about the only big difference.

Incidentally—no, it is more than an incident—it is a great factor—Miss Barry is a very clever performer in the delivery of her numbers, and lines. Her style is by no means dainty, cute, or anything of the sort—in fact, about the best way to compare her work is to class as almost "a la Sophie Tucker," only louder.

The routine is fairly good. The Spanish number is weak for the finish, and lets down the amount of applause the turn would get. And judging from vaudeville audiences of late, this act will get plenty. G. J. H.

FRANK JUHAZ

Theatre—Proctor's Fifth Ave.
Style—Magic and comedy.
Time—Twelve minutes.
Setting—One.

Frank Juhaz, a brother of Steve Juhaz who used to do a magic act, made his appearance in a suit of black and after rolling up his sleeves like all real magicians, proceeded with his first trick, that of making all the pinochle players disappear, the orchestra making an exit at the conclusion of the remark, which drew the first laugh. After this there was a succession of good laughs in which Juhaz was aided and abetted by one stout individual with a sheepish expression—very sheepish, and a funny laugh.

Juhaz did some card manipulations during which "Zero," the assistant, entered from time to time with a bottle on a stand; he always entered at the wrong time occasioning laughs. The assistant was referred to as the "Scandinavian Ambassador," and proceeded to show how little diplomacy he was guilty of, when he did the Passee Passee, or bottle and glass trick, after Juhaz had done it. He partly exposed it, showing two bottles, but the redoubtable wizard managed to do the trick anyway. Anyway is right for another extra bottle was showed up at the finish.

The change of a number of cards from one hand to the other, was accomplished well with a fellow from the audience on the stage and for a finish, Juhaz extracted a number of cards, a string of sausages and a live rabbit from the fellow's coat.

It was a difficult spot for Juhaz, number two, but he certainly got laughs which he aims for, little attention being paid to the magic end. He looked pale, might use a little more make-up, and put his talk over with a little more force, and in less of a conversational intimate manner, as if he were working a club. H. W. M.

CLEVELAND AND DOWREY

Theatre—Proctor's Fifty-eighth Street.
Style—Talking.
Time—Twelve minutes.
Setting—One.

Before a drop in one, which depicts the exterior of a number of stores, including a tonsorial parlor, a woman enters. She is followed soon after by a dapper chap in frock coat and high silk hat. In contrast to his correct attire is a banana which he carries, and which he nonchalantly starts to peel as he engages the woman in conversation. Throughout the ensuing dialogue he continues to take a nibble at the banana at various intervals.

The conversation divulges the fact that he is anything but an advocate of the eighteenth amendment. He admits that he has never missed his daily nip, and then a few more for good measure, during the past twenty-five years of his life. In lieu of the real stuff he says that he now indulges in hair tonic and is a daily visitor at the barber shop, for purposes other than being shaved. The woman then shows how, taking it for granted, that he has spent on an average two dollars a day for liquor during the past twenty-five years, he would have saved \$18,000 had he been a disciple of grape-juice. She tells him that she has converted her home into a hospital for the needy, relieves him of \$10 towards its support, and as she goes off requests him to drop in to see her later instead of visiting the barber shop. Following her exit he hesitates for an instant—tosses a coin—and then eases himself through the entrance leading to the tonsorial parlor. The skit is good for a number of laughs, runs smoothly, and while entailing nothing more than talk, should go well at the smaller houses. J. Mc.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON, CITY OF 7,000,000,
HAS ONLY 45 PLAYHOUSES

Figures Show One Theatre for Every 117,000 — Movement Started by Newspapers for More Places of Amusement — Property Rentals Too High

LONDON, Eng., Jan. 28.—Although the largest city in the world London is, according to tabulations of population and theatres, the smallest theatrically. There are not enough theatres in London to accommodate would be theatregoers, and a campaign for more theatres has been launched by the daily press. It is a matter of record that London has only forty-five theatres, including West End houses, variety theatres, music halls, cinema houses, and foreign language theatres and opera, with which to accommodate the theatregoers of the city. Tabulated according to population there is one theatre for every 117,000 inhabitants of the city. The excessive rental rates and

property taxes charged for theatrical property is one of the reasons given as the cause for this shortage, it being pointed out that the impossible rates charged stifles building and operating competition, and also competition in production. New York City is compared with London, and it is showed that in the American city which has a population of 6,000,000 compared with London's estimated 7,500,000, has a total of 184 places of amusement in which its inhabitants can be accommodated, more than four times as many as London, which is just as large. In the Times Square, or "White Light" district alone there are fifty-nine theatres.

FRENCH PLAYERS IN MIX-UP

PARIS, France, Jan. 29.—Mlle. Jane Renouardt, a French actress, slapped the face of Mlle. Anile Campbell, another player, during a heated altercation at the Claridge Hotel here. The latter claims that because of this outburst on the part of Mlle. Renouardt, she lost a valuable collar of pearls, which was recovered later. Miss Campbell also asks damages for scratches in the encounter. The Paris police who returned the pearls to the lady, now state that instead of the pearls being worth 100,000 francs as reported by Mlle. Campbell, they are the most common kind of paste. In defense of her assertion, the player states that she received the pearls from a well known Parisian man-about-town, and that she was "buncoed."

AMERICAN FILMS IN LONDON

LONDON, Eng., Jan. 27.—No less than six American films are appearing simultaneously in London at the present, all recent American releases too. They are "The Branding Iron," a Goldwyn picture; "The Mystery Mind," with J. Robert Pauline, Supreme; "The Challenge of the Law," Fox; "From Out the Sky," Universal; "Discord and Harmony," Famous Players; "Civilian Clothes," Paramount; "A City Sparrow," Paramount.

EMPIRE THEATER CLOSED

LONDON, Jan. 26.—The renovation of the Empire Theatre, Wolverhampton, has already begun and the house will be closed for a short period while undergoing alterations under the direction of the new manager, Bertram Seabrook. The pit is being abolished, while stalls are to cover the whole of the ground floor. A new bar, separated from the hall by a glass screen, will be in the nature of a lounge.

ACTORS THREATEN STRIKE

BERLIN, Jan. 28.—Members of the Actors' Society are threatening a strike in Berlin unless the managers meet their demands for a minimum monthly salary of \$20. Although the strength of the actors' union is questioned and it is doubtful whether the better paid actors who are not members will strike, it is likely that a compromise will be reached, the managers offering \$17.

VARIETY ARTISTS CITED

LONDON, Eng., Jan. 29.—Three members of the variety profession have been cited in the annual "Guide to References of the Most Excellent Order of the British Empire," one of the largest fraternal orders in the world. They and their citations are as follows: George Robey, C. B. E.—F. V. St. Clair, O. B. E.—and Bertram Brown, M. B. E.

MORE STAGE DIVORCE TALK

LONDON, Eng., Jan. 28.—The epidemic of divorce which has gripped noted stage folks here, and caused quite a sensation in all walks of London life, continues strong, and among the names of those prominent in the theatrical-social world seeking divorces are Lady Paget, whose action, undefended, still continues. She was formerly Olive May. Iris Hoey is suing Max Leeds, the actor. Lilly St. John is suing Major Gran, Norwegian explorer. Muriel Pratt is suing W. Bridges-Adams, producer. Margaret Bannerman is suing Pat Somerset, the actor.

CO-OPERATIVE OPERA CO. FORMED

LONDON, Eng., Jan. 28.—A movement has been started here to form a co-operative opera company in which the performers, stage hands, producers, chorus girls and public will share. The Surrey Theatre has been donated for the experiment, and representatives of several theatrical and public organizations are in session to formulate the company so a working agreement can be reached.

BOOKING OFFICE MOVES

LONDON, Eng., Jan. 22.—The booking offices of the Variety Theatres Controlling Company, Ltd., have moved to more spacious quarters in Holborn Empire building. All matters pertaining to contracts, billing and booking should be addressed to the new offices. Financial matters will be attended to from the 15 Bedford street, London, office.

ROYAL FOR FILMS

LONDON, Eng., Jan. 21.—After existence of 56 years the Royal Theatre, at Birkenhead, closed its doors recently. The house will be reconstructed for the use of the Scala Picture Producing Company, the buyers of the property. Men and women famous in the realm of the theatre have appeared at the Royal.

"SKIN GAME" IN FILMS

LONDON, Eng., Jan. 28.—A picturization of John Galsworthy's "The Skin Game" has appeared here. Granger-Binger is the producing firm, and the entire Reandean company of players from The St. Martins, where the play is appearing, appeared in the film version.

W. W. KELLY CHANGES

LONDON, Eng., Jan. 27.—W. W. Kelly, for the past twenty-five years associated with the Birkenhead New Theatre Royal in various capacities, has severed his connections with that house and is now associated with the Shakespeare Theatre, Liverpool.

MEDALS FOR MEMBERSHIP

LONDON, Eng., Jan. 29.—The Variety Artists' Federation held a competition during the past year to secure members, and as prizes to the first three gold medals were awarded. The following are the winners of the competition and the positions and number of members secured by each: Miss Frederica 1st, with 59 members; Harry Linden 2nd, with 48 members; Howard Ward 3rd, 43 members; F. V. St. Clair 4th, with 22 members; 558 members being recruited among the winners of the first twelve positions.

SUNDAY OPENINGS DISCUSSED

LONDON, Eng., Jan. 27.—The British Drama League held an open debate upon the subject of the opening of theatres on Sunday on January 24 at the Haymarket Theatre, at which Viscount Burnham presided. George Bernard Shaw, Arthur Bourchier, Canon Adderley and Alfred Lugg, officially representing the Actors' Association, addressed the meeting.

THE "HIP" IS 21 YEARS OLD

LONDON, Jan. 24.—The London Hippodrome this month is celebrating its twenty-first birthday. On January 15, 1900, the Hippodrome first opened its doors. For many years the circus ring was in use, but of late years the entertainment has been confined to the stage. "Aladdin" is the present attraction and is booked for many weeks to come.

"LONELY LADY" PRESENTED

LONDON, Jan. 25.—Lady Forbes-Robertson opened at the Duke of York's Theatre on Monday night in Nita Faydon's three-act comedy "Lonely Lady." It will play twelve evening performances. The piece was originally produced at a charity matinee at the Comedy on July 5 of last year, under the title of "The Lonely Wife."

ELLEN TERRY RETURNS TO STAGE

LONDON, Jan. 29.—Ellen Terry returned from her retirement for a brief engagement recently at Everyman's Theatre in Hampstead where she read the prologue of an old English Nativity play. Although she was assisted to the stage and used a stick for support, she read for more than a quarter of an hour with all the fire and dramatic power of the old days.

MATINEE FOR HOSPITAL

LONDON, Eng., Jan. 28.—There will be a special matinee on February 22 at the London Coliseum for the benefit of the National Hospital for the Paralyzed and Epileptic, under the direction of Sir Oswald Stoll, who has donated the services of theatre, staff and performers, as well as the receipts.

NEW BRITISH PICTURE FILM

LONDON, Eng., Jan. 27.—"The Stella Muir Films Productions, Ltd.," a new producing firm formed by Stella Muir, a well known continental star, has almost completed its first film, an original story by Langford-Reed. J. Middleton is the producer of the concern. The company has its own studio.

ALHAMBRA DOES WELL

GLASGOW, Scotland, Jan. 28.—The Alhambra, this city, has made a profit of \$125,000 in the first twelve months of its operation, declaring a dividend of 15½ per cent. The \$125,000 is profit over and above the expenditures, overhead, and deductions for various purposes.

PLAYWRIGHTS PRODUCE PLAYS

LONDON, Eng., Jan. 27.—The Playwrights Theatre, a recently formed organization, has two new plays in prospect for production. The first is "Moleskin Joe," by Patrick Macgill, to be produced by Ben Webster. The second is a dramatization of "Rhoda Fleming," by A. Phillipson.

PRESS STUNT HURTS PLAY

PARIS, France, July 29.—Sacha Guitry, author of "The Comedian," has resorted to press agent tactics in bringing his play before the French public, through the employment of a trick which was later uncovered. Just as the curtain was about to rise on the first act, the audience assembled at the Edward VII Theatre, were amazed at a loud argument in progress in one of the front boxes. The discussion results in an exchange of blows, and from a gathering of the wordy battle the impression was left that a Royalist agitator and a Socialistic critic has disagreed on some sort of propaganda which had a direct bearing on the play to be produced. The police arrested the brawlers, but their identity could not be learned from the police courts, despite all efforts having been made. The critics are responding with pointed paragraphs, not being impressed with this sort of publicity which they say hurts the play.

WALKED 200 MILES FOR FILM JOBS

PARIS, Jan. 28.—Jeanne Tosca and Augustine De Lelis, two fifteen year old school girls, living in Lille walked two hundred miles to this city to become actresses in the cinema.

They took three hundred francs from the desk of Jeanne's father but failed to find the employment they sought and were found crying near a railroad bridge without funds.

The police escorted them back to their homes.

LANE PARTIAL TO AMERICA

LONDON, Eng., Jan. 28.—Lupino Lane, in an interview published in the press here, expressed a very partial and friendly criticism of American audiences, declaring that they were more exacting in their demands than English audiences, which, he said, were too conservative in their views and tastes in entertainment.

"PERSON UNKNOWN" COMING

LONDON, Jan. 27.—H. F. Maltby's new play, "The Person Unknown," will make its bow next Monday in the second series of Grand Guignol pieces at the Little Theatre in the Adelphi. Sybil Thorndike, Dorothy Minto, Russell Thorndike, Minnie Rayner and Lewis Casson will be seen in the cast.

IRIS HOEY ONLY AN ACTRESS

LONDON, Eng., Jan. 28.—Iris Hoey, who recently entered upon her career as an actress-manageress, has decided to remain plain actress. She has abandoned her managerial enterprises, and will remain as featured player in "Teddy Tail," at the Duke of York's.

"CYRANO" IN PARIS

PARIS, France, Jan. 27.—The Porte St. Martin is attracting large numbers of patrons to a revival of "Cyrano de Bergerac," the most famous of Edmund Rostand's plays. P. Magnier, L. Gauthier and Mme. Darty are the featured players.

BIG BENEFIT FOR SOLDIERS

LONDON, Jan. 26.—Matinee performances will be given in every theatre in London on Warrior's Day, which is to be observed here on March 31. The receipts will go to Lord Haig's Fund for all former service men who may be in distress.

"SKIN GAME" CLOSING

LONDON, Jan. 28.—"The Skin Game" will close at the St. Martin's on January 29, when the play will be given for the 350th time. A new H. G. Wells comedy will replace it the following week.

MUSICAL BUREAU TO MOVE

LONDON, Eng., Jan. 28.—The London offices of the Wolfsohn Musical Bureau will move on February 1 from Oxford Circus House to 19 Hanover Square. Idbs and Tillet will assume charge of the agency.

BURLESQUE

AM. WANTS NEW FACES FOR ITS SHOWS

PATRONS WANT CHANGE

I. H. Herk, president of the American Burlesque Circuit, announced last Saturday that he and other officials of the circuit have come to the conclusion that there must be more new faces on their circuit next season.

They claim that the burlesque patrons are getting tired of the same faces year in and year out, and that owners of shows will be notified to engage principals, so far as possible, who have not been on the circuit at all or but a short time.

Herk wants new comedians and new material, and wants to get away from the old bits, the shows are using this season, and have been for the past few years.

Herk is not picking on any show in particular, as he has comedians with some of his own shows, he claims, who will have to go with the rest. Before any of his own shows start rehearsals next season he will have the book submitted to him, and if not right it will be rejected, and he expects other show owners to do the same.

There will be a number of new houses on his circuit next season. He expects to have two new ones in New York City.

Some of the present houses on the circuit will be done away with, and will be replaced with new up-to-date theatres. This is one of the reasons for his starting a campaign for new faces, particularly in the comedians, which also applies to other principals as well. Another thing he is anxious about is having young female principals with each show on his circuit, and he now has scouts out in several parts of the country looking up principals for his shows for next season.

The "tab" country, down through the Southwest, will be thoroughly gone over, and any good material seen there as well as in any other part of the country, will be signed up by Herk or his representatives at once for next season.

TH'TRE PARTY AT "SOCIAL MAIDS"

NEWARK, N. J., Jan. 28.—The Lenox Club tendered George Niblo and Helen Spencer, who are featured with the "Social Maids," a large theatre party last night at Miner's Empire. They presented Miss Spencer with a wrist watch, and to Niblo they gave a handsome traveling bag. After the show a dinner was given.

\$50,000 FOR BURLESQUE CLUB

All the reports were not in at the Columbia and American circuits offices for the Burlesque Club Day, Monday night, so it could not be learned the amount collected last Thursday, but from the reports received the amount should be between \$50,000 and \$60,000.

NELLIE CLARK CHANGES ROLE

Nellie Clark closed with the "Cabaret Girls" at the Olympic Saturday night, and opened with the "Follies of Pleasure" Monday in Hoboken.

I. M. WEINGARTEN ILL

CHICAGO, Ill., Jan. 29.—I. M. Weingarten, owner of the "Whirl of Mirth," on the American Burlesque Circuit is confined to his home with an attack of lumbago.

THE DORRS SIGN

James E. Cooper signed Lester Dorr and Grace Dorr, his wife, who are now with "F-Town," to a contract for next season.

EMPIRE MGR. IN HOSPITAL

HOBOKEN, N. J., Jan. 29.—A. M. Bruggemann, owner and manager of the Empire Theatre, which plays the American Circuit attractions, is confined to St. Mary's Hospital, where he was operated on early in January. He is slowly recovering and should be able to leave the hospital in about two weeks.

SARAH JANE GRANT ARRIVES

PHILADELPHIA, Pa., Jan. 31.—Sarah Jane Grant is the name bestowed on the daughter of John ("Perk") Grant and "Babe" Healey Grant, who arrived last week at the homestead of the Grants in this city. The two "babes" are doing finely, and "Perk" is receiving congratulations in each mail.

ALTA MASON DIVORCED

CHICAGO, Ill., Jan. 28.—Alta Mason Welsh has been granted a divorce from Harry "Zoup" Welsh, featured comedian of Barney Gerard's "Follies of the Day." The decree was granted in this city on December 18. Leo Grosskopf was the attorney for Miss Mason.

"HEINIE" COOPER FOR FILMS

Ike Weber has signed Harry "Heinie" Cooper, featured comedian with Al Reeves' "Joy Belles," for pictures with the Universal Film Company, for the months of June and July.

PULLMAN & AILS IN VAUDEVILLE

LITTLE ROCK, Ark., Jan. 28.—Kate Pullman and Roscoe Ails played the Majestic here this week in their new act, and were a big success. They are playing the Interstate time and are on their way to the Coast, playing the Orpheum Circuit to follow.

WALSH MANAGING FIGHTERS

FALL RIVER, Mass., Jan. 29.—George T. Walsh is now managing a string of fighters, making his headquarters here. Walsh was formerly a character comedian in burlesque.

NOBLE & BROOKS SCORE

ST. LOUIS, Mo., Jan. 29.—Noble and Brooks were a decided success in their specialty, "Fun at the Box Office," with the "Flashlights of 1920," at the Gayety here this week.

GENE MARTINI ROBBED

TOLEDO, Ohio, Jan. 25.—Gene Martini, of Martini and Sinai, while playing here last week, was robbed of all his possessions when thieves entered his room at the St. Charles Hotel.

H. FRANK STANHOPE CLOSSES

PHILADELPHIA, Pa., Jan. 29.—H. Frank Stanhope of the "Big Three," singing act with Tom Sullivan's "Monte Carlo Girls," closes with the show Saturday night in Scranton.

MORRISON IS FILM HOUSE MGR.

WILKES BARRE, Pa., Jan. 28.—Harry Morrison, former burlesque manager, is now managing the Bijou Theatre, a motion picture house here.

"KID" KOSTER IN HOSPITAL

CLEVELAND, O., Jan. 28.—Chas. "Kid" Koster was operated on by Dr. Hammann this week in a local hospital for gall stones.

GRIFF WILLIAMS RECOVERS

Griff Williams has recovered from his recent illness and is out again on Broadway.

HAYMARKET TO PLAY STRAIGHT BURLESQUE

EXTRA FEATURES ELIMINATED

CHICAGO, Ill., Jan. 31.—The Haymarket Theatre, for many years the home of burlesque in its various forms, will hereafter be confined to straight burlesque attractions, without the vaudeville and wrestling features that from time to time have been added to attract additional custom. The decision to eliminate all of these "special" attractions was made late last week following a conference of the management of the theatre, at which the recent disturbances, which brought the theatre some unwanted publicity, were discussed, and it was decided that in order to avoid a recurrence of such an event, it would be best to eliminate the wrestling and other sporting features entirely.

The disturbances in question were the result of a fracas which occurred during a wrestling match in the theatre on the night of December 3. William Dematral and Jack Linow were the principals in the wrestling match, which was to have been decided in two falls. The first of these was not taken until midnight, and as wrestling is not allowed after that hour, the bout was discontinued, with Dematral getting the decision. Linow's followers, who had packed the theatre, dissatisfied with the result, started a riot in which electric lights, theatre chairs and the decorations were demolished.

Following upon the heels of this, Chief of Police Fitzmaurice put wrestling in the city under the control of an Athletic Commission. The management in announcing its new policy, expressed the belief that patrons of burlesque are no longer of the rough neck type that frequented the houses in years gone by, and that the entertainment they desire is clean, wholesome, musical burlesque and comedy. The sporting events it seems did not attract the calibre of crowds expected, and the disturbances similar to the Dematral-Linow affair which occurred from time to time, they felt were not doing the theatre any good, and they determined that this affair should be the last, and accordingly their decision was made.

MILES TO PLAY TWO MORE

SCHENECTADY, N. Y., Jan. 29.—The Miles Theatre will not close to-night, but will remain open for several weeks longer. Two more burlesque shows will play here. The "Beauty Revue" is booked in the last half of next week and the "French Frolics" the last half of the week following.

HENRY JACOBS ON VACATION

Henry Jacobs of the firm of Jacobs and Jermon and Mrs. Jacobs will leave New York this week for Palm Beach to spend the winter.

Jacobs has arranged to take a trip on Feb. 8, from Miami to Nassau, B. I., in an air ship.

LYONS & LORETTO PLAY CONCERT

Joe Lyons and Carl de Loretto of the "Whirl of Mirth" Company, are working Sunday concerts. They played four Sundays up in New England while the show was in that territory.

HANLEY SIGNS FOR 3 YEARS

Norman Hanley was signed by Irons and Clamage last week for three years more, commencing next season.

"MAIDS OF AMERICA" GREAT LAUGHING SHOW SCORES BIG HIT

J. Herbert Mack has this season one of the best "Maids of America" shows we have seen in a long time. In fact, it is one of the best laughing shows we have seen at the Columbia this season. It's a farce of unusual humor, brimming with tuneful numbers.

The book is called "A Trip to Laughland," by Billy K. Wells and is in two acts with three scenes in each. The scenery and colors of the costumes are a feast for the eyes.

Wells did himself credit with the material, which contains all the elements that make up a lively and amusing performance.

The chorus is especially worthy of comment, containing many young and pretty girls, who do credit to themselves in the numbers. In fact, it's one of the best looking "Maids of America" choruses we have seen.

Bobby Barry, Geo. Leon and George Snyder are the comedians. Barry is featured and is the same funny little fellow as he has always been. In his eccentric comedy role he stands out. His odd way of making up and his misfit clothes are funny, but his slow style of working and putting over his lines far outweigh anything else about him. Barry can dance and he gave us a sample of it on several occasions. He has a better part this season than any previous year and he takes advantage of it. Leon is also doing an eccentric part using a duck nose. He, too, is amusing, and plays his part well. He works to Barry most of the time.

Snyder does straight early in the show and proved himself a capable performer. He is a neat dresser and excellent in reading lines. He also does a "legit" in one of the scenes, portraying the role cleverly. In the last act he does a "dope" and scored a hit. He works in a dress suit, setting the character off. It's a great comedy role and he crowned himself with merit in the part.

Ed Merrigan, Lew Palletier, Dave Woods and Dick Fritchard had small parts, which they took care of very nicely.

Tess Howarth, a comedienne of rare charm and magnetic personality, is a very pretty young lady who, in the leads, won favor. Miss Howarth is a shapely brunette, is new to us and just fits in the company right. She has a pleasing way of working with the comedians, renders her numbers nicely and reads lines with ease and distinctly. She is new to burlesque and one would think the way she works she had been in it for years. She is a success. She wears pretty gowns.

Jane May never looked better. This young woman of pretty form, good looks and red hair just put her numbers over and "peps" things up with a program of songs suited to her. She dances and bubbles over with vim and personality. Miss May does nicely in the scenes and is working better than ever this season. Her costumes are pretty and set off her style of beauty to an advantage.

A sweet and comely ingenue is Althea Barnes, another newcomer. Miss Barnes is a pleasing young person, well formed and well groomed. She sings her songs well and is graceful. She is young and attractive looking. Mack has three principal women, who are not alone clever in their line, but they all have youth in their favor.

In the "bank" scene there are many funny bits, which are carried out for laughing purposes and they get the results. The "Slippery Sam" bit offered by Barry, Leon, Snyder and Fritchard getting big rounds of laughter.

The Three Jolly Bachelors—Pritchard, Woods and Palletier—went big in their singing specialty. They harmonize nicely the three numbers they offered.

The "hotel" scene was crammed full of amusing situations when Barry was seen at his best. Miss Howarth, as the sleep walker, was excellent and Snyder, as the "legit" did nicely. Barry and Leon closed the scene with their comedy dancing and musical specialty that about stopped the show.

Merrigan and Miss Howarth, in their comedy talking, dancing and singing specialty, were very successful. She, a tall girl, and Merrigan, a little fellow, who about reaches to her shoulder, work well together. They have good material and finish with a burlesque dance. The act went over big.

Snyder, working with Barry and Leon, doing the "dope" was a big hit. He has been furnished with fine material, but best of all, knows how to get it over.

The "Maids of America" this season is a high grade performance; it has music that is tuneful and it is a whirlwind laughing show. No expense was spared in costuming nor in the production as both are very elaborate. The electrical effects are in keeping with the rest of the show. It's a show that can't help but please.

SID.

CLIPPER

Founded in 1893 by Frank Quinn
Published by the
CLIPPER CORPORATION
Orland W. Vaughan, President and Secretary
Frederick C. Muller, Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR

NEW YORK, FEBRUARY 2, 1921.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8626
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALERS AND RETAIL, at our agents, Corning American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brantano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

SHOWS RUNNING TOO LATE

There used to be a time when a vaudeville audience stayed to see what has become of the inevitable joker of the modern variety bill, to wit, the last act. The only sort of a last act that holds them in these days must be nothing short of a headline attraction, strong-man acts, juggling acts, novelty acts of one sort or another failing generally to achieve the distinction of getting away without the usual walkouts, which are always discouraging to the performer.

The reason for this condition lies in the fact that vaudeville shows invariably run beyond 5 o'clock during matinee performances and 11 o'clock for the evening performances. The old order that shows must be closed by 4.30 and 10.30 is almost forgotten nowadays, when it is not a rare experience to find a couple of acrobats making a graceful entrance at 11.30. Little wonder that there are so many walkouts. Feature acts are usually put on next to closing. Patrons have begun to look anxiously at their watches long before even that time, and so they make a concerted rush for the exits as soon as the feature act is over, for then nothing looks more superfluous than the conventionally billed "series of daring stunts" that usually close the show.

Experience has shown that these acts might just as well be taken off as far as vaudeville patrons are concerned, if they cannot be worked in as opening acts. The percentage of the audience that waits for them is small enough to be insignificant. Yet there is no doubt that these acts furnish a reasonable amount of entertainment, and houses in which the time element in the performance is carefully worked out, prove that audiences will wait for closing acts, providing that they don't come after 11 o'clock.

D'ANNUNZIO MAY TRY VAUDEVILLE

Gabrielle d'Annunzio may soon appear in vaudeville in this country. After a vaudeville agent cabled him several days ago asking if he would consider a vaudeville engagement here, the noted Italian's reply was that he would consider anything that added to his experience of life. He then asked for further details.

AND THERE YOU ARE

January 19, 1921.

Editor, THE CLIPPER:

In your issue of this date, your reviewer, signing "G. J. H.," covers the Audubon show for the last half and says, concerning my act (Tom Davis & Co.), that it is the "old turn about the suffragist wife, etc., and winds up his critique with the cryptic phrase "and there you are."

Your erudite reporter does not report that this "old sketch" is a riot of laughs. He did not report that, despite its "age," it is still pertinent to the times and that it pleases the audience to the nth degree, if one is to judge by laughter and bursts of applause. He may not feel like giving the act its full meed of praise, and lacking coherency of thought, falls back upon the nebulous phrase, "and there you are." He might drop in at the Gaiety and see Frank Bacon and report back, "Frank Bacon is still playing the same old show at the Gaiety. It's the old story of so and so, and there you are!"

Perhaps "Checkmated," my "there you are" sketch, is still playing, because it happens to have the indefinable quality that keeps good things always working.

And there you are again.

Very truly yours,

TOM DAVIES.

TWENTY-FIVE YEARS AGO

Letta Meredith was with Weber's "Olympia" Burlesquers.

Friedlander, Gottlob & Co. leased the Auditorium, San Francisco.

Eleanor Duse opened her tour at Washington, D. C.

Amy Busby was with "The Fatal Card" company.

Sarah Bernhardt produced "Izyl" at Abbey's Theatre, New York.

"The Governor of Kentucky" was presented by William H. Crane at the Fifth Avenue Theatre, New York.

"A Woman's Reason" was produced at the Empire Theatre, New York.

The Al Reeves Show included Agnes Chareot, Smith and Campbell, Hunn and Bohee, the Great Judges, Mitchell and Jess, Delmore and Lee, The Hiatts, C. W. Williams and Al. Reeves.

Answers to Queries

M. L. K.—G. L. Fox died on October 24, 1887.

T. K. J.—David Wambold was known as a tenor singer.

H. G. H.—Blondin walked across the Niagara Gorge in 1859.

M. K.—Richard Wagner died in Venice, Italy, February 13, 1883.

T. H. J.—Fanny Herring died at Simsbury, Conn., May 18, 1906.

J. H.—Jimmy Elliott was shot by Jerry Dunn at Chicago, March 1, 1883.

P. R. L.—J. H. Ryle appeared with the "Pirates of Penzance" company.

T. H.—"The Danicheffs" was produced in New York on February 5, 1877.

H. J.—"Hazel Kirke" was produced on October 27, 1879, at Providence, R. I.

G. H.—Hyer and Sullivan fought at Rock Point, Maryland, on February 7, 1849.

Mme. Modjeska played "Camille" at Booth's Theatre, New York, in 1882-83.

A. J.—"Fedora" was written by Victorien Sardou for Sarah Bernhardt, who produced it at the Vaudeville Theatre, Paris, December 11, 1882.

Max—Clara Louise Kellogg was the prima donna in the Max Strakosch Opera Co.

M. J. H.—The name of the Laura Keane Theatre was changed to the Olympic in 1883.

M. Y. H.—Roland Reed produced "Cheek" at Hooley's Theatre, Chicago, May 8, 1882.

H. K. J.—Virginia Harned, in 1887, was leading lady with George Clarke with the Daly company.

T. H.—Benjamin Chapin's "Lincoln" was produced at the Liberty Theatre, New York, March 26, 1906.

H. J. K.—The Electric Three included Callahan, Haley and Callahan. They did play with "Muldoon's Picnic."

K. V.—"Only a Farmer's Daughter" was first shown in New York City at the Globe Theatre in December, 1878.

H. J. Y.—The Vokes family first appeared in this country in 1872 at the Union Square Theatre, New York.

V. S. E.—The Metropolitan Opera Co. of New York was at San Francisco during the earthquake, on April 18, 1906.

H. H. K.—"Foggy's Ferry" was presented at the Park Theatre, New York, May 15, 1882, with Minnie Maddern as "Chipp."

H. J.—Lurline was known as the "Queen of the Water" and appeared in New York on November 18, 1875, at the Olympic.

V. S.—Honest John Kelly was a baseball umpire in the "League" and in the American College Association. He was catcher with the Flyaway Club in 1876.

G. H. K.—Newhall House, Milwaukee, was burned on January 10, 1883. Mrs. Gilbert, of the Minnie Palmer Co., was killed by jumping from the building.

J. A.—"Bertha, the Sewing Machine Girl," was one of A. H. Woods' production. It was written by Theodore X. Kremer and shown at Plainfield, N. J., August 2, 1906.

T. K.—The American Dramatists' Fund was a different organization than the Actors' Fund. Dr. Robert Taylor was the first official physician for the Actors' Fund.

H. A.—William Morris in 1906 represented the Percy Williams, Poli's, Sheedy's Hathaway, Proctor, Wilmer and Vincent, Weber & Rush, H. H. Lamkin and the Mishler theatres.

T. J.—"Billy Taylor, or the Lass Who Loved a Sailor," was played at Tony Postor's Theatre March 20, 1882, with Lillian Russell, Jacques Kruger, Flora Irwin and Frank Gerard in the cast.

H. J. K.—Bartley Campbell wrote "The White Slave." It was first produced at Haverley's 14th Street Theatre, New York, on April 3, 1882, with Georgia Cayvan, Gustav Levick, Jay Hunt and William J. Scanlon in the cast.

H. J. K.—The old Massachusetts law provided that if a spectator could memorize a play by witnessing it at a public performance, he acquired a right to subsequently present such play to the public for his own profit or emolument. In 1882 there was a case concerning the production of the play "The World," in which the court ruled as above. This was subsequently reversed by the Supreme Court.

LIZZIE HUDSON IN HOSPITAL

CHICAGO, Ill., Jan. 31.—Minnette Barrett is now acting in "The Bat" at the Princess Theatre as Lizzie Hudson Collier's understudy. Miss Collier was taken ill on the opening night and is at present in a local hospital. Miss Barrett came on here from New York and will continue in covered.

Rialto Rattles

WE DO NOT KNOW

A correspondent wants to find out what made Jack Lait.

JUST THE REVERSE

Whenever an actor is facing an audience, "East Is West."

DESPITE TRADITION

We always see Juliette on the stage and never in the balcony.

KEEPING UP WITH THE TIMES

The "Topics of the Day" must keep James Madison pretty busy these days.

FIGURE IT OUT

Some magicians have more "open time" than other magicians have work.

TRUE TO FORM

To any business man, perfume in twin beds would mean scent "under separate cover."

"HOME, JAMES!"

We have been told that when Jim Thornton is at home, his wife does the monologue.

IN ACCORDANCE WITH LAW

The Shuberts decided not to open "Cognac" when they had intended but will take a chance later.

QUERY? No. 2

Why does a comedian with a soubrette down in "One," always "teaser?" Answer—Just to "Tormenter."

HOW, OH HOW

Did they ever divide up those four women headliners at the Palace this week so that each had the star dressing room?

YOU CAN'T DENY

That the act on after the trained horses certainly "follows the ponies," nor that the applause for some animal acts "goes to the dogs."

KNEW WHAT HE WANTED

Hugh Emmet, the ventriloquist, who has in mind a new act, inserted the following advertisement in a local paper: "Wanted:—A lady pianist who can vamp."

WHY NOT

A push button on each side of the proscenium arch so that the actors may signal a warning to the musicians in the pinnocle room that it is nearly time for their cue?

ONE ON EDDIE

Eddie Borden, who is appearing in vaudeville, ordered a dish of ice cream. Not liking it, he called the waitress and said: "What do you call this?" The girl, who used to do an act, took one glance. "Looks like Borden's Condensed Milk," said she.

NOT BOTH ON THE SAME FOOTE

A celebrated English comedian by the name of Foote was one day passing a shop in front of which kitchen utensils were displayed.

Accidentally, he knocked over a small receptacle with his foot. "Ah, kicking the bucket," said one of his fellow compatriots. "No, just turning a little pale," instantly retorted Foote.

NOT ACCORDING TO CONTRACT

The wife of a vaudeville actor, although married for a number of years to a man who adored her, listened to the wiles of another in the same line, and left.

After a couple of weeks the husband received a letter saying, among other things, "Arthur, I love you dearly, but am leaving you forever."

He wired back, "Your cancellation accepted."

MELODY LANE

LA TOSCA-AVALON CASE TO BE TRIED BY FEDERAL JURY

**Verdict in Most Recent of Infringement Actions Eagerly Awaited
in Music Circles—Decision Will Establish an
Important Precedent**

The long discussed question as to just what constitutes an infringement of a copyrighted song melody will be legally decided when the case of G. Ricordi & Co. against Jerome H. Remick & Co. comes to trial.

Alleging that the melody of the Remick song hit "Avalon" is an infringement upon the copyright of the opera "La Tosca," G. Ricordi & Co. brought suit against the Remick concern asking for an injunction and damages.

The argument on the injunction matter was heard last week before Judge Augustus N. Hand of the United States District Court. In addition to the arguments advanced by the attorneys, a demonstration of both numbers was given. Musicians from the orchestra of the Metropolitan Opera House played the "La Tosca" selection first, then a combination orchestra rendered "Avalon." After these phonographic records of each composition were played.

Judge Hand, after hearing the music, ruled that some similarity had been disclosed, and that he would grant a temporary injunction against Remick & Co., if Ricordi would give a bond of \$25,000 to reimburse Remick & Co. should the jury which will decide the merits of the case conclude that "Avalon" is original, and does not conflict with the "La Tosca" melody. He further ruled that he would

stay the injunction pending the trial if the defendant also would put up a bond of \$25,000 to safeguard Ricordi & Co., should the jury find that "Avalon" was an infringement on the famous operatic melody.

"Avalon," one of the quickest hits of the season, and, incidentally, one of the biggest sellers of the year, was written by Al. Jolson and Vincent Rose, the orchestration was supplied by J. Boudewait Lampe. Jolson first sang the number in the "Sinbad" production, where it was an instantaneous hit, and since then it has been taken up by scores of singers, and is widely featured by the big dance orchestras.

It has long been a puzzling question to both writers and publishers as to just how close a new composition can follow the melody of an old one without actually infringing upon it. Original melodies are few and far between, especially in popular compositions, which are simple when compared with the writings of the masters. It is a common saying that practically every popular melody can be traced back to some other composition.

The outcome of the Ricordi-Remick case will therefore be watched with much interest, as when it is definitely decided, it will establish an important precedent in the music business and will settle a long disputed point.

DANIELS WITH WATERSON

Charles N. Daniels, otherwise Neil Moret, the song writer, last month severed his connections with the Daniels & Watson Music Co., of San Francisco, and entered into an exclusive author's contract with Waterson, Berlin & Snyder January 1. Mr. Moret's first number, written in collaboration with Louis Wesley (lyrics), entitled "Cheri Cherokee," is scheduled for early release. Mr. Wesley collaborated on several other numbers with the composer for ensuing W-B-S exploitation.

EVA SHIRLEY SINGS HIT

Eva Shirley, the well-known headliner, is playing at Keith's Theatre in Philadelphia, and is featuring the new Jack Mills ballad "My Mammy's Tears," written by Bob Schafer, Dave Ringle and Sam Coslow, who also have placed several other songs with the Mills house. "My Mammy's Tears," as well as being an excellent ballad, makes an unusually effective fox trot.

BLOEDON WITH MARKS

Edward B. Bloedon, who for many years has been associated with Waterson, Berlin and Snyder, has been engaged for the mechanical department of the Edward B. Marks Music Co.

EDWARDS WITH MARKS

Jack Edwards, formerly assistant professional manager of the Broadway Music Corporation, has joined Edward B. Marks Publishing Co., in the capacity of professional manager.

HARRY BLAIR WITH MARKS

Harry Blair, formerly with the Broadway Music Co., is now professional manager for the Edward Marks Music Co.

FELDMAN COMING TO AMERICA

B. Feldman, the London music publisher, is expected in New York the latter part of next month.

MARK MORRIS WITH MCKINLEY

Mark F. Morris has assumed the management of the Chicago professional office of the McKinley Music Co., in the Grand Opera House building.

Morris is popular in the music field and is well liked among vaudevillians. The new manager intends to devote his time to three new numbers of the McKinley catalogue. "Sighing Just for You," "Sleepy Hollow Where I First Met You" and "We Will Be Happy in June." These numbers are coming to the front rapidly and are being used in all of the local theatres.

HARRIS RELEASES "ROAMING"

Charles K. Harris has released a new song by Charles Straight and Roy Bargy entitled "Roaming." It is being sung by scores of well-known singers and is also being featured by all the big Broadway orchestras.

ROBERT NORTON CO. MOVES

The Robert Norton Company has moved to new offices at No. 226 West 46th Street, directly opposite the N. V. A. club house. The company at present is working on a new number called "I Lost My Heart to You."

NOVAK SUCCEEDS SCHAEFER

Mort Schaefer, formerly manager of the Minneapolis office of Leo Feist, Inc., is no longer connected with that company. His place has been taken by Frank Novak.

ELLIS WITH SAM FOX

J. H. Ellis, for years connected with the music interests of the late A. H. Goetting, and recently with the Enterprise company, is now with Sam Fox.

GREER PLACES "WITHOUT YOU"

Jesse Greer has written a new number, "Without You," which Jerome H. Remick & Co. will publish.

SCHIRMER SUED FOR SEPARATION

Gustave Schirmer, head of the music publishing house of G. Schirmer, Inc., was sued for separation in the Supreme Court last week by Florence Powers Schirmer, who asks \$300 a week alimony and \$3,500 counsel fees pending trial of her suit.

Mrs. Schirmer, who lives at 10 East 62d street, stated that while she was living with her husband the cost of maintaining their home was about \$20,000 a year. She alleges that Schirmer abandoned her without cause last October, while she was living at their summer home in Princeton, N. J. Before he left her, she says, it was his custom to spend the week-ends at the Princeton home with her, and that on one of these visits he told her he would like to separate from her. She states that she has been left without means of support, Mr. Schirmer having failed to provide for her in any way.

The first intimation friends of the couple had of their marital troubles was the publication a few days ago of an advertisement in which Schirmer declared he would not be responsible for any debts contracted by his wife.

The Schirmers were married on December 13, 1917. They have one child, of which Mrs. Schirmer asks the custody.

M. P. P. A. MOVES

The office of the Music Publishers' Protective Association were this week moved from the Columbia Theatre building to larger and better quarters at No. 56 West 45th street, where the eighteenth floor of the large office building at that address will be shared with the American Society of Composers, Authors and Publishers.

PROF. MGR. TO PUBLISH

SAN FRANCISCO, Cal., Jan. 31.—Ford Rush, for the past four years professional manager of the Jerome H. Remick & Co., professional department in this city has resigned and is going into the music publishing business.

Nat Goldstein is to be associated with him.

HARMS TO PUBLISH "LIGHTNIN'"

"Lightnin'" is the title of a new song by Leon De Costa, which will be published by T. B. Harms.

It was written with permission of John Golden, the producer of the play, and will have the picture of Frank Bacon in costume on the title page.

HOFFMAN PLACES 6 SONGS

Dave A. Hoffman, vaudevillian and song-writer, has placed six songs with well-known publishers: "A Broken Heart," "Just How Long," "I Don't Believe in Dreams," "Year After Year," "I'm Going Back to Dreamland" and "Dance."

"SPREAD YO' STUFF" RELEASED

Jules Levy, Paul Crane and Al Bernard, have a new hit, which they call "Spread Yo' Stuff." They term their song a "Blues de Luxe." The number is now getting a strong plug in New York, Chicago and St. Louis.

JEROME SETTLES DAMAGE SUIT

Billy Jerome's damage action against Mrs. Harriet Alexander as a result of an auto accident last spring, was settled out of court this week, through O'Brien, Malevinsky & Driscoll, who acted for the song writer.

EDWARDS OUT OF THE BROADWAY

Jack Edwards, who for several years has been connected with the Broadway Music Corporation, is no longer with that company.

NASON WITH HAVILAND

Arthur Nason formerly of Fairfax and Nason, a vaudeville act, is now working in the sales department of the Haviland Music Company.

COLORED RECORD MAKERS SCORE

That music publishers and roll manufacturers are cognizant of the commercial values of the American colored patronage, is evidenced by the new innovations about to be inaugurated within the inner workings of some of the leading roll and record companies.

To begin with, there are twelve million negroes in this country, and every adult is a born musician or a lover of music, particularly in its jazz phases. The Q. R. S. Roll Co. has signed two new colored pianists who will be featured in a special bulletin to be issued by the company for the benefit of the colored trade. James P. Johnson, one of them, will make a specialty of recording all negro music written and composed exclusively by colored composers.

Mamie Smith with her Jazz Hounds' aggregation, put the Okey phonograph record on the map once more with her jazz selections. Pace & Handy, the music publishers, who also conduct an extensive colored mail order business, are swamped with orders for Miss Smith's records.

The Columbia Graphophone Co., not to be outdone, has just signed Marie Stafford, a colored vocalist, whose initial "canned" rendition will be featured in the March releases. Clara Turner, another colored singer, is doing considerable free-lance work for all the makes in a similar capacity.

On the Mel-O-Dee roll, Eubie Blake (of the vaudeville team of Sissle & Blake), is a featured colored artist, all of which not alone evidences the fact that the colored artist is coming into his own, but that the music world has become aware of the fact that the colored trade is not to be trifled with, but is a large commercial proposition to be catered to in its own distinctive style.

An instance of the manner in which the colored trade can "make" a music publisher, is evidenced in the case of Williams & Piron, the Chicago publishers. Both boys came originally from New Orleans, but by striking a happy location in Chicago's South Side locality, they started a large mail order following from their own race. In New York's own "black belt," in Harlem at 135th street, every local dealer will attest to the fact that Mamie Smith is out-selling her Caucasian contemporaries in overwhelming ratio.

TALKING BOOK CO. BROKE

An involuntary petition in bankruptcy was filed last week against the Talking Book Corporation, of 1 West 34th street, manufacturers of talking machine record appliances, in the United States District Court. The liabilities and assets of the concern were not given. The petitioning creditors are H. Johnson, claiming \$652; I. Horowitz, \$292, and F. Miller, \$572.

Representatives of the Talking Book concern recently have been in consultation with a number of music publishers with the idea of putting out a combination song and record. The idea sounded feasible and a number of publishers were favorably impressed with the plan.

JOHNNY BLACK TO PUBLISH

Johnny Black, co-author of "Dardanella," will embark in the publishing game for himself with a new number, "Ilo." Black was offered \$3,000 for the song by a local publisher but after holding out for five thousand decided to push it himself.

HARRIS RELEASED ANOTHER

Charles K. Harris has just released another song hit in "Show Me How," the popular fox trot melody now being featured by the leading orchestras everywhere.

JULES LEVY MARRIES

Jules Levy, songwriter and musician was recently married to Mary Durnin. Mrs. Levy is a non-professional.

Jack Haskell will go with Harry Sauer's "Love Bug."

Ruth Syrop, of the Tom Rooney office, is ill with a bad cold.

Kitty Doner opens April 17 at Omaha on the Orpheum time.

Lillian Lorraine will re-enter vaudeville next month in a new act.

Arthur Hadley is going to try out a single in vaudeville shortly.

Rheba Stuart has been engaged for the "Midnight Rounders of 1921."

Margaret Young will start making phonograph records next month.

The Lee Kids opened on the Orpheum time this week at St. Louis.

Fay Templeton is now reviewing shows for a newspaper in Pittsburgh.

Marietta O'Brien is a recent acquisition to "Ziegfeld's Midnight Frolics."

Madja is now playing an indefinite engagement at the Nixon in Pittsburgh.

Paul Dehnicke has left for Springfield, Mass., to join the 20th Century Revue.

Jack Freed is now appearing in Victor Herbert's "My Golden Girl" in the South.

Wilfred Clarke and Co. open on the Orpheum time at Memphis, January 30th.

Olive Tell appeared in the leading role of "Cognac" at Plainfield, N. J., last week.

Frank DeVoe opens on the Orpheum time February 21st, booked by Rose and Curtis.

Maude Ryan, formerly of Innes and Ryan, will do a new single in vaudeville shortly.

Florence Martin and Lillian Pincus are now singing at the Kenmore Hotel in Albany.

Martin Beck and Mort Singer left for a vacation last Saturday at Palm Beach, Florida.

Billy Escow, who has been Lillian Bradley's stenographer for several months, left last week.

G. M. Anderson has been eliminated as a member of the Producing Managers' Association.

Dorothy Daniels made her debut last week in the ensemble of "The Passing Show of 1921."

Roy Sedley and Nishon's Jazzbos have been placed by Lillian Bradley with Billy Beecher's act.

Viola May has fully recovered from her recent illness and opens with Nat Nazarro, Jr., this week.

Lillian Clinton has been placed by Lillian Bradley for Robey and Holland's "Female Seminary."

J. C. Wodetsky and Walter de Wolfe are now in Florida, ahead of Selwyn's "Tea for Three."

The Oakland Sisters have been held over for another week at the Walton Roof in Philadelphia.

Florence Courtenay in her divorce suit against George Jessel, names Mabel Bedwell as correspondent.

William Vidocq, formerly Haines and Vidocq, and more recently a vaudeville agent, is seriously ill.

Madelon La Varre is recovering from a recent operation and will return to the Century Roof shortly.

ABOUT YOU! AND YOU!! AND YOU!!!

Ernest E. Graefel, formerly with the Raggadore Five, is now manager of the Castle House orchestra.

Sam Bernard is going to Mt. Clemens for awhile and will rejoin "As You Were" in three or four weeks.

Edward Keenan and Co. open this week in a revival of "Justice" on the Fox time, direction of Bruce Diffis.

Gus Harris, the English comedian, is to present shortly in England, James Horan's act, "The Great Bargain."

Lillian McNeill, who is dancing in "Mary," has taken up the study of voice culture under Mme. Nuola.

Joe Chrystle will do a double in vaudeville with a new partner; the act breaks in out of town this week.

McKay and Harris are breaking in a new double the last half of this week on the Keith time out of town.

Walters and Walters, the ventriloquist team, are having a new routine written for them by James Madison.

Archer Gloria and the Sandel Sisters have been engaged through Lillian Bradley for Billie Shaw's new act.

Dorothy Dennis, a young girl just out of high school, will make her stage debut in "The Passing Show of 1921."

W. A. Quigg, of the Mme. Burnell & Co. act, is giving gratis to anyone in the show business a sanitary "Phonecap."

Tyrone Power has been engaged to play Barrymore's part in "The Jest" when that play opens on the road.

Jackie Wilson and Jim Elliott, while playing in Omaha, Neb., discovered a fire in a local hotel and extinguished it.

Nina Davis has been booked in Boston by John Quigley for some time and will remain there for the balance of the season.

Dolly Manuel, through Cordelia Tilden, has been placed with a new five-person act which Sydel and Brooks are to put out.

Clinton and Rooney were forced to cancel their time and the team is laying off due to Walter Clinton having sprained his ankle.

"Punch" Wheeler, who is resting at Cranville, Indiana, will be with the H. T. Freed Exposition show next carnival season.

Milo, who was appearing at the Audubon Theatre last week, was taken ill and forced to retire, being out of the bill Friday.

Jim and Betty Morgan have reunited for vaudeville, the act having previously dissolved on account of Miss Morgan's ill health.

Sam Bernard will rejoin "As You Were," now playing in Chicago, when it reaches Detroit within the next few weeks.

Vincent Valentini, after a route over the Keith time with Mary Lawler, has returned to his offices in the Astor Theatre building.

Edward Harold Conway's sketch, "The Beautiful Lady," is playing the Palace, Chicago, this week and will go to Kansas City next.

Janice Armond, Mildred Chandler and Elsie Douglass have been placed by Lillian Bradley with Roth and Garron's "The Little Devils."

"Frankie Sper," formerly with the Rosier office, is now with Claire Devine; the act opens the last half of this week on the Loew time.

Jane Grey will appear as Chloe Hornblower in "The Skin Game," the Galsworthy play coming to the Bijou Theatre next week.

Irving O'Hay is buying a house and farm outside of Kingston, New York. Ernie Carr will help O'Hay in getting the place into shape.

Renee Riano, formerly featured in "Honey Girl," is going into vaudeville and will appear with a pianist in a new single in the near future.

Boris Keane is playing in Pittsburgh in "Romance," under the direction of Lee Shubert. After a short tour, the piece comes to New York.

Schittle's Marionettes have been booked for a tour of the Orpheum circuit and the route extends from August 14th of this year well into 1922.

McCarthy and Sherman laid off last week for the first time in a year; they are playing the Regent this week and go to the Hamilton next.

James Madison is writing a new act for Lillian Roth, the child actress who appeared in "Shavings." Her sister Anna will appear with her.

Anyone wishing one of these caps, may obtain it by addressing W. A. Quigg, in care of the Pat Casey office, Putnam Building, New York City.

Friend and Downing cancelled their date at Loew's Ave. B, this week. They have just completed 70 weeks of consecutive work on the Loew circuit.

Pert and Sue Kelton are now appearing on the Delmar time and last week played Tampa and St. Petersburg, Fla., the new houses booked by Delmar.

Ralph McGowan, brother of Jack McGowan, the writer, has been engaged for Friedlander's act, "Kiss Me," which is routed over the Orpheum time.

Phil Baker, now appearing on the New Amsterdam Roof, has signed to appear in the "Greenwich Village Follies," for two years, starting next September.

Lupino Lane, the English comedian, who left the cast of "Afar" after its third week, is due to return to that production at the Central about February 15.

Loretta Morgan, niece of Chief Little Feather, a famous Crow warrior, is playing in the cast of the "Greenwich Village Follies 1920," at the Shubert Theatre.

May Wirth has been routed for an extended tour over the Keith and Orpheum time with all time filled between November of this year until April 22, 1922.

Mae Trude, a society girl of Chicago, who was recently seen in the Wm. Fox photoplay "The Thief," is now hostess of the "Cercle De Danse" at the Cafe Beaux Arts.

Al Zimmerman and Virginia Carr were placed by Lillian Bradley with the Edward Madden act; an error last week gave the impression of the reverse being the case.

Chester E. Morris, son of William Morris, the actor, has joined the Westchester Players, at Mt. Vernon, N. Y. Morris played with Lionel Barrymore in "The Copperhead."

C. Laralda Popenay, of Los Angeles, Cal., has joined the ensemble of "The Passing Show of 1921" at the Winter Garden. J. C. Huffman heard her sing and promptly engaged her.

Alfred Armand will open next week out of town with "The Four Mountaineers," written by Edward McCarthy. Lou Leevers, Jack Zinnel and Jack Stergus are the other members of the cast.

Bobby Stone, of "Hearts and Flowers," has returned to New York after a year's route over the Loew time; he will reorganize and start out shortly with a new company of two girls and two men.

Lionel Barrymore will open at the Apollo, February 17, in "Macbeth." Julia Arthur, who attained much prominence in "A Lady of Quality" and played opposite Barrymore's father, will be Lady Macbeth.

Lydia Lopokova, the Russian dancer and actress, has been placed under contract by the Shuberts, and after her arrival from Europe next week will begin rehearsing a special ballet in which she will appear in "The Rose Girl."

Lorraine and Herman, after five months for the W. V. M. A. through the middle west, have just returned to New York. They open the last half of this week and have been routed for eleven more, after which they return to Chicago.

Z. P. Secor, formerly associated with the Roger Brothers, Weber & Fields and other aggregations, and now with the New York Telephone Co., is rehearsing the minstrel show which will be given by the "hello" people in the near future.

Leo Beers is back in vaudeville after having appeared on the Century Roof for seven months and having made a trip around the world with Julian Eltinge. He is making his first appearance this week at the Orpheum in St. Louis.

Robert Emmet Keane has resumed his Keith bookings, which had been cancelled last week when the Keith Exchange was informed that he had appeared at Frank Fay's Sunday concert at the Cort. Keane opened at Proctor's Troy and Albany.

Houdini returned to this country last week after a six months' tour of Europe, where he appeared in the Moss-Empire variety houses. He brought back with him the negatives of a considerable number of exterior scenes for a prospective Houdini screen production.

Francis Wilson was honored at a dinner given at the Greenroom Club last Sunday night, in recognition of his return to the musical comedy stage in "Erminie." Frank Bacon, Herbert Cortell and Frank Burbank made addresses. Mr. Wilson responded. An entertainment followed.

Ida Lee Caston, formerly of Joe Keno and Caston, since retired, is now confining her professional efforts to song writing and special material authoring. She has supplied the material for Max Burkhardt's new act, in which the latter is supported by Joe Kempner and Anita Marques.

Lou Harris and Hats McKay returned to San Francisco after an eighteen weeks' stay in the Orient and Philippine Islands. They arrived on the transport Thomas, having been engaged to entertain the crew, therefore not only saving their passenger fare, but received very liberal salary for their work.

E. D. Price, who for the past two years, has been general manager of the Alcazar Theatre of San Francisco, has resigned his position and will leave for New York shortly to engage in a new activity. Lionel B. Samuel, for the past fourteen years associated with Alcazar, has been promoted to the position of business manager.



THEY'RE ALL SINGING

Hits—HARRY VON TILZER—Hits

Why? Because we have the greatest bunch of songs on the market. Any kind you want of sure-fire hits

OUR OVERNIGHT FOX TROT HIT

ANSWER

SAYING THAT YOU LOVE ME

By NORMAN J. VAUSE

A beautiful natural hit for any class of singer

BILLY JEROME and HARRY VON TILZER'S

Sensational Irish Ballad Hit

THAT OLD IRISH MOTHER OF MINE

VAN and SCHENCK'S Terrific Hit in ZIEGFELD'S FOLLIES

ALL SHE'D SAY WAS UMH - HUM

2 BOYS—2 GIRLS AND BOY AND GIRL DOUBLE

Lyric and Music by MAC EMERY, KING ZANY and Van & Schenck

THE GREATEST BUNCH OF COMEDY SONGS WE EVER HAD
SHE WALKED IN HER HUSBAND'S SLEEP

THE SCANDAL OF LITTLE LIZZIE FORD

IF THEY EVER TAKE THE SUN
OUT OF SUNDAY

I WANT TO GO WHERE THE SWEET
DADDIES GROW

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street
NEW YORK

BEN BORNSTEIN, General Manager

HERMAN SCHENCK, Prof. Manager

CHICAGO—Loop End Bldg., 177 N. State St., Eddie Lewis, Mgr. BOSTON, 224 Tremont St., Billy Harrison, Mgr. DETROIT—Tuxedo Hotel, Harry Morris, Mgr.
SAN FRANCISCO—Pantages Theatre Bldg., Carl Lamont, Mgr. PHILADELPHIA—1020 Chestnut St., Harry Link, Mgr.

D
"THE
D

"I
play
Mich
Nep
Stag
sent
the
ning

Lieu
Alice
Eug
Lieu

Com
Lieu
Capt
Chie

Surg
Dag
Le L
Cabi
Sign
Qual
Pett
Cler
Com

Capt

Rear

Rear

Rear

From
Watch'
neglecte
equal e
of play
band, c
gay par
received
ter of
declared
opportu
of an
to the
in the
that th
is torpe
the cap
martial
having
ship be
was un
villian
messag
carryin
commat
It is at
sacrific
posedly
had see
dow wh
naval
admissi
end, th
step ma
That
many c
vestitu
to a b
battle
being c
the Hi
sence
course
into th
Herring
not bee
Eagels
Robert
structu
Broadw
two ex
tion.
from th
ciently
forceful
The
in the
deal of
in a
plause

DRAMATIC and MUSICAL

"THE NIGHT WATCH" DRAMA THRILLS AT THE CENTURY

"IN THE NIGHT WATCH," A play in three acts, adapted by Michael Morton from Farrere and Nepoty's "La Veille d'Armes," Staged by Frederick Stanhope. Presented by Lee and J. J. Shubert at the Century Theatre Saturday evening, January 29.

THE CAST

Lieut. Brambourg.....Cyril Scott
Alice Perlet.....Margaret Dale
Eugenie De Corlaix.....Jeanne Eagels
Lieut. Commander Dulec
Paget Hunter
Commander Fargasson.....Knox Orde
Lieut. D'Artelle.....Edmund Lowe
Captain De Corlaix.....Robert Warwick
Chief Engineer Bironat
Robert Thorne
Surgeon Ribot.....Harold De Becker
Dagorne.....B. Huntington
Le Duc.....Max Figman
Cabin Boy.....Albert Miller
Signalman.....James F. Rider
Quartermaster.....Frank H. Miller
Petty Officer.....Augustus Rolland
Clerk of the Court.....Kenneth Lawton
Commander Mowbray
Maclyn Arbuckle
Captain De D'Estissac.....John Webster
Rear-Admiral De Lutzen
Walter Walker
Rear-Admiral De Challemon
Joseph Morrison
Rear-Admiral De Loubat
Jefferson Murray

From a dramatic viewpoint "The Night Watch" hinges on whatever the result of a neglected wife can do to bring about the equal equation necessary in the unwinding of plays of this kind. The engrossed husband, captain of a French ship, informs a gay party aboard his vessel that a wireless received had read "Peace" when as a matter of fact, it stated that war had been declared. The wife thereupon, and at an opportune moment, seeks the companionship of an under-officer, and retires with him to the cabin of her captain husband. Once in the cabin, however, the wife discovers that the ship is going to war. The vessel is torpedoed but the wife is saved. Why the captain lied is explained in a court martial scene later—the captain merely having sustained a broken arm when the ship began to sink. His wife's behavior was unknown to him, and thus when the villain stated that the captain received no messages in secret code from the vessel carrying the torpedo, it looked as if the commander would be condemned to death. It is at this point that the wife makes the sacrifice and brings the play to its supposedly big climax, by informing that she had seen the signals, from the cabin window while she was in the embrace of her naval lover. Although astounded by the admission of his wife, all is happy in the end, the husband forgiving the one fatal step made by his mate.

That Briefly, is the story. There are many conditions surrounding the scenic investiture of the play which can be polished to a better lustre, the engagement of a battle and the effect of a sinking ship not being carried out as it would have been on the Hippodrome stage. There is an absence of sincerity raging throughout the course of the play which brings it closely into the memories of the days of Fanny Herring at the Globe Theatre, and had it not been for the splendid acting of Jeanne Eagels and the forceful mannerisms of Robert Warwick, it is doubtful if the structure could possibly remain long on Broadway. As the husband and wife, these two experienced players save the production. Then again, the adaptation made from the French story, has not been sufficiently Americanized to bring the more forceful points into definite action.

The casting of the players who appear in the various roles, was done with a great deal of care, and each depicted themselves in a manner which at once brought applause and gratification.

"EMPEROR JONES" MOVES

"The Emperor Jones," by Eugene O'Neill, moved to the Princess Theatre last week under the direction of Adolph Klauber, Charles Gilpin, the colored actor, plays the title role he originated at the Provincetown Theatre. Preceding its presentation, a one-act play by Lawrence Langner, called "And He Never Knew," described as a domestic tidbit, is offered.

"THE NEW MORALITY" WITH GRACE GEORGE A PLEASING COMEDY

"THE NEW MORALITY," A comedy in three acts, by Harold Chaplin. Presented at the Playhouse Sunday evening, January 30.

CAST

Colonel Ivor Jones Warburton Gamble
Betty Jones.....Grace George
Geoffrey Belasis, K. C. Ernest Lawford
Alice Meynell.....Lillian Kemble Cooper
E. Wallace Wister Lawrence Grossmith
Wootton.....John Gray
Lesceline.....Kathleen Andrus

This play, from a casual first view, seems to have been written for Miss George's particular style of comedy. It is dainty in structural quality; has an air of refinement, and above all else, it does not tax the auditor in an effort to make points clearly understandable. At its premiere on Sunday night, it won genuine and repeated applause, and the honors were evenly divided between herself and George Grossmith. The latter, as one of those vague sort of Englishmen, played with a realism that showed him to be a master of detail, and the delicacy in which he handled his lines was a genuine relief.

The story—Jones determines upon obtaining a staff appointment to some English post; he uses every known means to bring himself into the good graces of his superiors, even attending to the chores, and becoming a general office boy. This disgusts Mrs. Jones (Grace George). The climax comes when Mrs. Wister asks Jones to go to the village for a package of hairpins. Then comes a tirade at the hands of Mrs. Jones, who tells the Wister woman just what she thinks of her. This was done so deftly and so cleverly that at its conclusion the house responded with liberal doses of applause. All this action occurs before the beginning of the play itself, and is a sort of prologue.

Following the outspoken review of insults that had been heaped upon Mr. Jones, there is talk of compelling an apology from Mrs. Jones; libel and every other sort of court action being threatened. A servant sends a telegram to Mrs. Jones' brother, telling him of the trouble. The wire in its original form read "Fancy your sister wants to see you." At the other end of the wire the receiver read "Fancy! Your sister wants to see you." Brother hastens off, and further complications ensue in Wister asking for explanations and demands. Wister remains and, influenced to partake of some brandy and under the influence of the beverage, further compromises his wife's case. From this point on the story begins to unwind itself slowly, and at the final drop of the curtain Jones is reclaimed and is given a staff position; Wister is forgiven for drinking; Mrs. Jones takes back all that she had said, and everything goes sailing along as smoothly as before.

Here is another play that would have felt the rocks of destruction had not the producer been careful to inject the proper talent into the vehicle. With Grace George as the fulcrum and George Grossmith as a decidedly clever opposite, the play will continue to survive after many have been taken from the boards.

"THE PESTS" SHOWS HUMOR OF LIFE IN A BOARDING HOUSE

"THE PESTS," A comedy of Jewish life by Ossip Dymow, produced under his direction at the Jewish Art Theatre on Friday, January 28.

CAST

Mrs. Shapiro, boarding-house keeper Bina Abramowitz
Ethel, the cook.....Anna Appel
Bertie, a typist.....Henrietta Schnitzer
Mrs. Katzenfet, a young widow, Rose Silbert
Abie Merkin.....Lazar Fried
Samuloff.....Hyman Mysell
Mr. Blitz.....Max Skulnik
Gedalya Bitterson.....Louis Weissberg
Dr. Leon Fefer.....Jechiel Goldsmith
Joel Dlugatch.....Joseph Sheingold

Ossip Dymow has contributed another laughable work to the Jewish Art Theatre. This piece, however, needs some revision before it will be in proper shape, and when trimmed and pruned will afford no end of amusement. It has excellent possibilities, also for translation into English. In this piece he has striven to show how association with a certain element, and concentration upon a subject will bring about the absorption of the habits of that element, and have its effect upon the mentality of the one brought thus into contact. The play opens with a wonderfully produced prologue, which lends an air of mystery to the piece, the mystery being continued until the end of the second act. The stage is dark. A window is opened, and an intruder makes his entrance into the house. He is discovered, and when the owner of the house seeks to call the police, the intruder shoots and kills him.

The first act shows the dining room of a boarding house, where all the action takes place, covering, however, a period of some months. The guests are all seated at breakfast. There is a knock at the door, and a young man enters. His hand and face are bleeding. His description fits that of the murderer of a well known radical which is just being read to the patrons by one of the men. Naturally he falls under suspicion. Subsequent developments, however, show that he is only an author who, while escaping from his manager, fell and hurt himself. It takes months, however, to discover this. Meanwhile, Joel Dlugatch, the author, discovers he has fallen into a nest of intellectual "pests," all of whom are cranks upon a certain subject, each varied and conflicting, and with which they annoy each other, and everybody else, especially him, for he has come seeking rest and quiet.

There is one bright spot in the existence of the author among this rabble, and that is Berta, a stenographer. Now Joel is, unknown to her, the playwright whom her employer, Victor Roberts, a producer, has been trying to sign for a period of years, under certain conditions by which Dlugatch gives Roberts stipulated rights to his plays. Dlugatch wants to avoid the contract. He does not know that Berta is Roberts' secretary. Joel has been progressing famously until the constant intrusions of the "pests" have irritated him to the point when he desires to exterminate all pests from the world. In his passion to be rid of them and to find a cure for them he becomes a pest himself. However, Berta has been watching over him, and at the opportune moment she carries out her plans. First, in interests of her employer she gets him to sign the contract, then she cures him of his newly acquired "pestiness," and gets the proposal she has long been waiting for.

This action is spread through a series of other actions, involving each individual "pest" in the boarding house, and much

humor is obtained from the reversal of conditions that the author brings about. There is also an abundance of laugh provoking bits taken from Jewish life, showing the broader side of what is funny to the Jew and about him. Joseph Sheingold as the author lent his personality excellently to the part, and gave a performance that deserves great credit. Henrietta Schnitzer fitted well the part of Berta, lending her good looks and charm to the part.

TO SEE LINCOLN FILM

President Wilson, at his personal request, was shown "The Highest Law," the latest Ralph Ince special production made by Selznick Pictures Corporation, Tuesday, January 18 at the White House in Washington.

"The Highest Law" is the big Lincoln picture which the Selznick organization will release on February 6, the week previous to Lincoln's Birthday. Particular interest is attached to the showing of the picture in the White House in that a great deal of the action is represented as having taken place in the Presidential mansion in the days of Abraham Lincoln. When the production was in the making Mr. Ince and a number of the principal members of the cast spent considerable time in Washington taking scenes on the exact locations that serve as a strong background of the story relative to an incident in Lincoln's life.

Mr. Ince not only directed the production, but also played the star part. Other members of the cast include Robert Agnew, Margaret Seddon, Aileen Burr and Cecil Crawford. The story was written and pictured by Lewis Allen Browne.

PLAYWRIGHTS GIVE PLAYS

PARIS, France, Jan. 28.—"The Co-operative Society of Playwrights produced for its second item this season two pieces, one a curtain raiser, and the other a three-act play. The first, entitled "Galatee," a modern version of "Pygmalion and Galatea," by Alfred Morier, and the second "Bonheur," a three-act thesis by Charles Oulmont. Both have been well received.

WINDSOR CO. OPENS OFFICES

The Walter Windsor Attractions is the name of a new producing organization which opened offices this week in the L. Wolfe Gilbert Music Co. suite. The firm specializes in cabaret revues, vaudeville and other productions.

"All in Fun," written by Mr. Windsor and Alfred L. Haase, opened at Somer's, in Brooklyn, Monday night.

"JIM JAM JEMS" REHEARSING

Al. Jones has placed into rehearsal the revised version of "Jim Jam Jems," which he recently purchased, and the company will open on January 31, the opening town not yet designated, with the following principals in the cast: Jos. E. Brown, Eddie Garvy, Donald Kerr, John Keefe, Katherine Milley and Virginia Fessinger.

McKINNEL TO GET COMEDY

LONDON, Eng., Jan. 21.—The Comedy Theatre will probably be the house which will again bring forward the actor-manager Norman McKinnel. The title of the vehicle or the date of its production has not yet been announced.

"PRIVATE SECRETARY" CLOSSES

LONDON, Jan. 26.—The revival of "The Private Secretary" closed at the Aldwych last Saturday, and will be replaced by Viola Tree's revival of "The Tempest," which opens on January 28.

NEW IAN HAY PLAY READY

LONDON, Eng., Jan. 21.—Arthur Bourchier announces that the next production at the Strand Theatre will be a new play by Ian Hay, the title of which has not been made public.

CROSS

— AND —

SANTORO

America's Foremost Exponents of Physical Culture

JACK GREGORY

— AND CO. —

In "NOVELTY LAND"

That Pleasing Act

On the Loew Circuit

Per. Address, 1086 WASHINGTON ST., BOSTON, MASS.

B. F. KEITH VAUD. EX.

NEW YORK CITY

Riverside—Wm. Ebs & Co.—Geo. M. Roseher—Wm. & G. Dooley Revue—Emarest & Collette. Colonial—Margaret Young—Margaret Taylor—Ben Bernie—Bert Levy—Russell & Devitt. Alhambra—Edwin George—La Bilibianita—Jack Ingless. Royal—Polly & Oz—Eva Shirley & Band—Innis Bros.—Saur Liebert & Co.—Bobby McLean & Co.—Ruth Royce—Osborne Trio. Hamilton—Bartram & Saxton—Buzzell & Parker—Leo Carrillo—Rice & Ward—Juliet—Pearl Regay & Co. Jefferson—The Weldonas—Toto—Bernard & Gary—Jas. J. Morton—Bowers Walters & Co.—Burns & Frabito—Gus Edwards Rev.

BROOKLYN, N. Y.

Orpheum—Swan's Alligators—Davis & Darnell—Young & April—Dolly Kay—Ona Munson & Co.—Jack Osterman—Van Hoven. Bushwick—Lohse & Sterling—Ernie Ream—Laddie Cliff—Clayton & Edwards—Gert Hoffman.

BUFFALO

Shea's—Robbie Gordone—Dave Roth—Ed. & B. Conrad—Davis & Pell—Rome & Gaut—Edna Dreon.

BALTIMORE

Maryland—Howard's Ponies—Kelly & Pollock—Ruby Norton & Co.—Nash & O'Donnell—Howard & Clark Revue—Transfield Sis.—Ruth Budd—Wilson Bros.

BOSTON

Keith's—Quixey 4—Ryan & Ryan—Jos Cook—Ernest T. Seton—Gordon & Ford—Alex Bros. & Eve—Craig Campbell—Kitty Doner & Co.

COLUMBUS

Keith's—Clandius & Scarlet—Whipple Houston Co.—Ed. Morton—May Wirth & Co.—Duffy & Mann—Patricia & Co.—Ara Sisters.

CINCINNATI

Keith's—Zuhn & Dreis—Roy Harrah & Co.—Palo & Palet—Nat Nazarro Co.—Valerie Bergere & Co.

CLEVELAND

Hippodrome—O'Donnell & Blair—Margaret Ford—Stephens & Hollis—Corrine Tilton Revue—Geo. Moore & Co.—Eckert & Moore—Libby & Sparrow—Hedley Trio—Whiting & Burt.

DAYTON

Keith's—Mantell & Co.—Mr. & Mrs. Norcross—Lovenberg Sis. & N.—Dainty Marie—Tony—Lee Children—A. Robbins—Bender & Herr.

DETROIT

Temple—2 Rozellas—Vincent O'Donnell—H. J. Conley & Co.—3 Belmonts—Follis Girls—Flashes Revue—Mel Klee—4 Lamey Bros.

ERIE

Colonial—Clara Howard—Hermine Shyne & Co.—4 Ortons.

GRAND RAPIDS

Empress—Roy & Rudoe—Basil Lynn & Co.—Geo. Kelly & Co.—Boyce Combs—Klutings—Animals—Walters & Walters—Nathan Bros.

HAMILTON, CANADA

Keith's—Lucas & Inez—Eddie Foy—Mary Marble & Co.—Jordan Girls—Al. & F. Steadman.

INDIANAPOLIS

Keith's—Uyeda Japs—Foster & Ray—Watts & Hawley—Wright & Deitrich—Val & E. Stanton—Billy Arlington & Co.—Hyams & McIntyre—Beeman & Grace.

LOWELL

Keith's—Evans & Perez—Ethel McDonough—Hendrix & Stone—Werner Amoros 3—Hallen & Goss—Miller & Lyle—Fern & Marie.

LOUISVILLE

Mary Anderson—Alice Manning—Ethel Clifton—A. C. Astor—Weaver & Weaver—Arnold & Florence—Santry's Jazz Band—Galletti's Monks.

MONTREAL

Princess—Homer Romaine—Hobson & Beatty—Mrs. G. Hughes & Co.—Sylvia Loyal—Sandy Shaw—Hall & Shapiro—Irene Franklin—Lyndell & Macy.

OTTAWA

Dominion—The Rials—Brown & O'Donnell—Mabel Berra—Handers & Millias—Earl Gates & Co.—Unusual Duo—Brent Hayes.

PORTLAND, ME.

Keith's—Dunham & O'Malley—Princess Wah-Jetta—Denno Sis. T. & C.—Grace Nelson—Melva Sisters—Van Cleve & Peto.

PITTSBURG

Davis—Beth Berri & Co.—Mason & Cole—Bernard & Townes—Clark & Bergman—Lynch & Zeller—Cross & Santara—Carson & Willard—Lillian Shaw.

PHILADELPHIA

Keith's—4 Readings—Pressler & Klais—Fred Lindsay & Co.—Sylvia Clark—Cathedral Singers—Alexandria—John B. Hymer & Co.—McRae & Clegg—Rajah.

PROVIDENCE

Keith's—Rekoma—Ida Mae Chadwick—Harry L. Mason—Vera Gordon & Co.—Pollard—Cartmell & Harris—Ciccolini—The Duttons—Josie Heather & Co.

ROCHESTER

Temple—Chas. L. Fletcher—Clara Morton—Schlichte Mann—Bialtos Look—4 Mortons—Miss Tolcen—Chas. McGood & Co.

SYRACUSE

Keith's—Rolls & Royce—Wilton Sis.—Morris & Campbell—Josephson's Icelanders—Frank Gaby—Bronson & Baldwin—Trixie Friganza—Bellis Duo—L. Pierpont & Co.

TOLEDO

Keith's—Hughes Music Duo—Hazel Moran—Harry Holman & Co.—Lorraine & Crawford—Miller & Mack—Eddie Leonard & Co.—The Le Grobs.

TORONTO

Shea's—Begin of World—F. & M. Britton—

VAUDEVILLE ARTISTS—MY NEW OFFICES ARE OPEN AND I AM NOW AT YOUR SERVICE

MERCEDES

AMERICA'S MOST PROGRESSIVE MANAGER
ROMAX BUILDING, 245 WEST 47th STREET

VAUDEVILLE BILLS

For Next Week

Fallon & Shirley—Hymack—Mme. Besson & Co.—Lambert & Ball—Pink's Mules.

WILMINGTON

Garrick—Lew Hoffman—Billy Kelly & Co.—June Mills & Co.—Sam & L. LaMert—Howard & Scott—Dillon Bros. & Sis.—Musical Alvinos.

WASHINGTON

Keith's—Karl Emmy's Pets—Scanlon Dennis Bros.—Tighe & Leedom—Masters & Kraft Revue—Dorothy Jardon—Swift & Kelly.

YOUNGSTOWN

Hippodrome—Ben Smith—Lane & Moran—Lydia Barry—Horlick & Sarampa—Wood & Wyde—Flo Roberts & Co.—Elinore & Williams.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Emma Trentini—Williams & Wolfus—Little Cottage—Toney & Norman—Margaret Padula—Marino & Maley—The Le Volos—Joe Melvin.

Palace—Santos & Hayes Revue—Brown & Weston—Ros. Johnson Co.—Donovan & Lee—Kenny & Nobody—Juggling McAnnas—Jack Joyce—Billy Bouncer's Circus.

State Lake—Harry Fox & Co.—Rae Samuels—The Langdeons—Kellam & O'Dare—Fall of Eve—Claude & Marion—Jerome & Newell—Tuck & Clare—Roode & Frances.

DENVER

Orpheum—3 Regals—Dunbar's Darkies—Fenton & Fields—Ames & Winthrop—Tracey & McBride—Joe Towle—Lucy Gillette.

DULUTH

Orpheum—Bobby Hea—Bobby O'Neil & 4 Queens—Frarkin & Jean Tell—Finn & Sawyer—Chas. Irwin—The Nagytys—Alfred Farrell Co.—Moonlight.

DES MOINES

Orpheum—Kitty Gordon—Dale & Burch—Two Jesters—Goslar & Lusby—Patty Reat & Bro.—Cummins & White—Jack Wilson.

CALGARY & EDMONTON

Orpheum—Valeska Suratt & Co.—Flo Lewis—Gray & Old Rose—Johnny Burke—Harry Kahne—Rice & Newton—Flying Mayos.

KANSAS CITY

Orpheum—Wm. Gaxton & Co.—Cameron Sis.—Jack La Vier—McConnell Sis.—Bert & L. Walton—Herbert Clifton—Olson & Johnson.

LOS ANGELES

Orpheum—Leighner Sis. & Alex.—Lane & Harper—6 Kirksmith Sisters—Swor Brothers—Johnson-Baker & John.—Breakaway Barlows—Hackett & Delmar Revue.

LINCOLN

Orpheum—Owen McGivney—Victor Moore & Co.—Oscar Lorraine—Roy & Arthur—Price & Bernue—Anger & Parker—Lillian's Dogs.

MINNEAPOLIS

Orpheum—Cressy & Dayne—Spirit of Mardi Gras—Sabbott & Brooks—B. & B. Wheeler—Oscar Mirano Trio—3 Weber Girls—Holmes & La Bere.

MILWAUKEE

Palace—Varieties of 1921—Old Soldier Fiddlers—Butler & Parker—Pearson, Newport & Pear—Leipzig—Monahan & Company—Bernard & Ferris—Lawton.

Majestic—Dresser & Gardner—Gert. Vanderbilt Co.—Imhof, Conn & Corinne—Mary Haynes—Tango Shoes—Jos. de Koe Troupe—Reed & Tucker—Watstika & Understudy.

MEMPHIS

Orpheum—Anatol Friedland Co.—Ce Dora—Bob La Salle & Co.—The Brants.

NEW ORLEANS

Orpheum—Singer's Midgits—Patricia & Bert Baker & Co.—Powers & Wallace—Mile. Litzel—3 Bobs.

OMAHA

Orpheum—Harriet Rempel & Co.—Mme. Doree's Opera—Pistel & Johnson—Edith Clasper & Boys—Barnes & Freeman—Prosper & Maret—Tom Mith & Co.

OAKLAND

Orpheum—De Wolf Girls—Peggy Bremen Bro.—Reat, Morgan & Co.—Conroy & Howard—Bobby Randall—Sig. Friscoe—Gordon's Circus.

PORTLAND

Orpheum—Ellis, Brice & Co.—Kenny & Hollis—J. C. Nugent—Oakes & DeLour—Dora Hilton—McAllen & Carson—Mr. & Mrs. G. Wilde.

ST. PAUL

Orpheum—Ford Revue—Magic Glasses—Rae E. Ball & Bro.—Murray Bennett—Everest's Circus—Fox & Sorno—Moss & Erre.

SALT LAKE CITY

Orpheum—Emily Ann Wellman—Elae Ruegger—Clayton & Lennie—Wm. Mandell & Co.—Langford & Fredericks—Whitfield & Ireland—An Artistic Trest.

Orpheum—Frances Pritchard—Conlin & Glass—Joe Laurie, Jr.—Seibini & Grovini—Geo. McFarland—Herbert's Dogs—Jimmie Lucas & Co.

SAN FRANCISCO

Orpheum—Step Lively—A Hungarian Rhapsody—C. & F. Usher—Valentine & Bell—Belle Montrose—Herbert Brooks—Foley & La Tour—Wm. Seabury & Co.

SIoux CITY

Orpheum—Garcinetti Bros.—Murray Girls—Murphy & White—Hubert Dyer & Co.—Two Adellas—Ash & Hyams—Forrest & Church—Ye Seng Shop—Chas. Wilson.

ST. LOUIS

Orpheum—Alice Lloyd—Blits & Pieces—Vadie & Gygil—Bobbe & Nelson—Bob Hall—Babcock & Dolly—Ben Beyer—Asaki & Taki.

Rialto—Nellie Nichols—Glenn & Jenkins—Hello

E. HEMMENDINGER, Inc.

PLATINUM DIAMONDS REMOUNTING
JEWELRY DIAMONDS REMODELING

Tel. 9971 John, 45 JOHN ST., New York City

Husband—Herman & Shirley—Angel & Fuller—Willie Brothers.

SEATTLE

Orpheum—Annette Kellermann—Tuscano Bros.—Burke & Betty—Moody & Duncan—A Miniature France—Flo & O. Walters—Vokes & Don.

WINNIPEG

Orpheum—Arman Kalis & Co.—Bessie Brown—Gene Greene—Emerson & Baldwin—Ray Conlin—Page & Green—Alfred I. Atell & Co.

VANCOUVER

Orpheum—For Pity's Sake—Hampton & Blake—Burke & Betty—Moody & Duncan—A Miniature Revue—Albertina Rasch & Co.—Delmore & Lee.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

Week of Jan. 31

Broadway—Margaret Young—Carl Emmy's Pets—Mad. Herman—Jack Duffy—Burt & Rosedale—Ryan & Bronson—Anna Abbott Co.

Regent (First Half)—Flying Henrys—Master Gabriel Co.—Sybil Vane. (Second Half)—Yvette—Sylvia Clark.

Coliseum (First Half)—Mrs. Wellington's Surprise—Yvette—Sylvia Clark—Marlett's Marionettes—Bowman Bros. (Second Half)—Flying Henrys—Sybil Vane—Jack Inla—Harry Whiteledge.

Fifth Ave. (First Half)—Henry & Moore—Jed Dooley—Carlita & Lewis—Wilfred Clark—Milt Collins—Lynch & Zeller—Dillon Parker—Winifred Chirline—Bradye & Arine. (Second Half)—Ray & Emma Dean—Arnold & Cohn—Ona Munson.

125th St. (First Half)—Sheldon, Brooks & Powers—Morton & Glass—Arena Bros.—Arnold & Cohn—Basil & Allen—Three Hoy Sisters. (Second Half)—Ross & Foss—Una Clayton—Frank Marrell—Dody & Burman—Henrietta Derossi Co.

58th St. (First Half)—The Rios—Irving & J. Kaufman—Shattucks—Ray & E. Dean—Richard Kena—Emmett, Briscoe Co.—Manning & Lee. (Second Half)—Larry Larkins—Bowers, Walters & Croker—Rome & Wager—Ovandos—Corinne Arbuckle—The Four Espanolas—Simpson & Dean.

Harlem Opera House (First Half)—Billy Rogers—Profiteering—Gill Country Village—Bob Heath—Marie Hart. (Second Half)—Sherman & Rose—Albert Richard.

23d St. (First Half)—Prince Itma Arabian Four—Peggy Carhart—Phanton Hands—Mack & Earl—Casey & Warren. (Second Half)—Goodwin & Austin.

Yonkers (First Half)—Bowners & Walters—Larry Larkins—Marie & A. Clark—Kavanaugh & Evert—Tommy Gordon—The Ovandos. (Second Half)—Montgomery & Allen—J. & J. Kaufman—Thames Bros.—Jas. C. Morton Co.

Mt. Vernon (First Half)—Rice & Ward—Dody & Barman—Edith & Helena—Raymond Wilbert—Chas. Mack Co. (Second Half)—Edwin George—Arena Bros.—Emma Carus—Dillon Parker—Henry & Moore.

BROOKLYN

Flatbush—Eddie Foy—Roth Bud—Ben Bernie—Rub Morton Co.

Greenpoint (First Half)—DeBell & Walters—Tom Wise—Sherman & Rose—Lucky & Harris—Tony. (Second Half)—Bob Heath Co.—Gill Country Village.

Prospect (First Half)—Edwin George—Mameaux & Rule—Sawyer & Eddy—Ona Munson Co.—Una Clayton Co. (Second Half)—Rice & Ward—Raymond & Wilbert—Basil & Allen.

Henderson's (First Half)—Kafka & Stanley—McLaughlin & Evans—Great Howard—Combe & Nevins. (Second Half)—Bob Mills—Shriner & Fitzsimmons—Morton & Glass—Lew Dockstader—Sawyer & Eddy.

AMSTERDAM

(First Half)—Wolford & Stevens—Mabel Tallafarro Co.—Fred & T. Hayden—California Bathing Girls. (Second Half)—Reddington & Grant—Guilfoyle & Lang—Pinto & Boyle—Ladies of the Jury.

ALBANY

(First Half)—Shelvey Bros.—Marie Sparrow—Green & Myra—LaFrance & Kennedy—Lew Ross & Girls. (Second Half)—The Berkoffs—Cunningham & Bennett—Wayne Marshall & Cardy—Will Oakland—Eyes of Buddha.

ALTOONA

(First Half)—LeDoux & LeDoux—Clayton & May—Farrell Taylor—Jean Southern—Night Line. (Second Half)—Cross & Sanford—Nelson & Bailey—Ethel Clifton—Elkins, Fay & Elkins—Polly's Pearls.

ALBANY

(First Half)—Joe Fenton Co.—Ben Meroff Co.—Larry Reilly—Ladies of the Jury—Lady Tuen Mel—Guilfoyle & Lang—Raymo & Rogers—Tim & K. O'Meara. (Second Half)—Harpe & Blanks—The Snap Shots—Claude Golden—Santley & Noran—Mabel Tallafarro Co.—Joe Bennett—Bobby McLean Co.

AUBURN

(First Half)—Pinto & Boyle—Lella Shaw—Claude Golden—Homer Sisters & Pierce—Three Victors. (Second Half)—Mack & Stanton—Brown, Gardner & Barnett—Will Mahoney—Asahi Troupe.

BINGHAMTON

(First Half)—Aerial St. Onges—Four Ushers—Grace Wallace—Hal Johnson—Cook & Osman—Harry White—Corradini's Animals. (Second Half)—Arbut & Perry—Anter Trio—Walter Fisher Co.—Stevens & Brunelle—Beth Berri Co.

BRISTOL

Peak's Blockheads—Lambert Bros.—Hara & Helene—Darrrell & Van—Adams & Chase.

CHESTER

(First Half)—Aloha & Girls—Goldie & Thorne—Thos. Adler Co.—Bob LaSalle Co.—Current of Fun. (Second Half)—Dave Raphael Co.—Wm. Davis—Jack Conway Co.—Cogan & Casey—Loy-al's Dogs.

CLARKSBURG

(First Half)—The Herberts—Edna Dreon—Geo. Moore. (Second Half)—Nolan & Nolan—G. Damerel Co.—Frances Kennedy—Enigma.

CORTLAND

Mullen & Correll—Hal Johnson Co.—Ah Ling Foo—Grace Wallace Boys.

CANTON

Uyeda Bros.—Lowry & Prince—Elsie White—Wanzer & Palmer—When Dreams Come True.

EASTON

(First Half)—The Berkoffs—Cunningham & Bennett—Wayne Marshall—Conday—Will Oakland—Eyes of Buddha. (Second Half)—Shelvey Bros.—Marie Sparrow—Greene & Myra—Lew Ross & Girls—LaFrance & Kennedy.

ELMIRA

(First Half)—Major Allen—Fred & M. Dale—Norwood & Hall—Renee Robert Revue. (Second Half)—Corradini's Animals—Cook & Oatman—Harry White.

GREENFIELD

Jack & Naxon—Lloyd Nevada Co.—Frank Markley—Welton & Marshall—Dottie Claire.

GENEVA

(First Half)—Bert Melrose—Marker & Schenck—Lee & Cranston. (Second Half)—Mary Maxwell—Billy Wilson Co.—Four Ushers.

GLOVERSVILLE

(First Half)—Arthur & Peggy—Mary Maxwell—Billy Wilson Co.—Antler Trio—Bobby McLean Co. (Second Half)—Marker & Schenck—Lee & Cranston—Renee Baird—Bert Melrose.

GLENS FALLS

Second Half)—Century Girls—Joe Fent & Co.—Ben Meroff—Raymo & Rogers.

HARRISBURG

(First Half)—Cross & Santoro—Nelson & Falley—Ethel Clifton—Elkins, Fay & Elkins—Polly's Pearls. (Second Half)—LeDoux & LeDoux—Claxton & May—Farrell—Taylor—Jean Southern—Night Line.

HAZELTON

(First Half)—Alice Walker—Burns & Wilson—Frank Bush—Minnetti & Sidell. (Second Half)—Aerial Cromwells—Haig & Lavery—Marie Russell—Dixon, Lynch & Dixon.

ITHACA

(Second Half)—Aerial St. Onges—Major Allen—F. & M. Dale—Norwood & Hall—Renee Robert Revue.

JOHNSTOWN-PITTSBURG

Howard Smith Co.—The Sterlings—Paulette Ray—Marino Smalley—Follis Girls.

JERSEY CITY

Mlle. Estelle has rejoined the cast of "Twin Beds."

Helen Ferguson has been signed to play opposite Harry Carey in Universal pictures.

Margot Owen, last seen with "The Rose of China," is now prima donna at Church-hills.

James W. Greely has been picked to manage the Loew-State Theatre in Indianapolis.

George Leonard and Mildred Donnelly have joined and will present a revival of "Mr. Chaser."

Irving Sherman, formerly with the United Booking Offices, is now associated with Meyer B. North.

Roy Neill has been engaged to direct Alice Joyce in a forthcoming super-special Vitagraph feature.

Henry Chesterfield returned to the N. V. A. clubhouse on Saturday, after a brief absence in Michigan.

Joan Sawyer, last appearing at Reisenweber's, will debut in vaudeville shortly in a new act by Con Conrad.

Betty Moore assumed the prima donna role "Naughty-Naughty," at the Howard Theatre in Boston last week.

Walter Hampden has added "Macbeth" to his repertoire and will present it in New York in the early spring.

Richard Keane and Harold Christie have joined and are presenting a dramatic playlet on the Proctor time.

Lucretia Bell, who has been appearing in vaudeville with a novelty act, is to return to motion picture work shortly.

Bernice Caldwell, who has been touring Porto Rico, returned to this country this week to resume her bookings here.

E. H. Griffiths has severed his connections with Vitagraph and has been added to the directorial staff of Famous Players.

Lillian Clinton, through the Lillian Bradley office, has been placed with Holland and Roby's new act, "Female Seminary."

Jones and Jones and The Gallerini Sisters last week had their time cancelled by the Keith office for violation of contract.

ABOUT YOU! AND YOU!! AND YOU!!!

Minnie Brooks, formerly a chorus girl in the revue at Reisenweber's, is now appearing as prima donna at the Nixon, in Pittsburgh.

Eddie Darling, chief booker of the Keith houses, is still confined to his home with illness, and in all likelihood will be for several weeks.

Harry Sharrock, who lives at Freeport, is minus a suit of evening clothes. Burglars entered his home and departed with his benefit regalia.

Helen Louise Lewis, stock ingenue, jumped into the lead of "Tiger Rose" in Calgary, replacing the former lead, who left to get married.

John J. Jaeckelt has placed Laura Bromwell, the aviatrix, who claims the world's record of 87 loops, under contract for the season of 1922.

Howell and James are playing the Sheridan Square, Pittsburgh, this week and are scheduled to open on the Orpheum, Jr. time at Fort Wayne, February 7th.

Katherine Hilliker, title writer and expert, has turned scenario writer, and has written an original script for Constance Binney, to be filmed by Realart.

Miss Emmy Adelphi is convalescing in Cincinnati, where she has undergone an operation for tonsillitis and adenoids. She was formerly with Janet Adair, and lately with Margie O'Rourke.

Albert Perry has returned to the cast of "Heartbreak House." He was injured some days ago in an automobile crash. During his absence "Captain Sho" was played by Edgar Kent.

John Peter Toohey, press representative of the George C. Tyler attractions for five years, has resigned. He joined the scenario editorial staff of the Famous Players-Lasky Company on Monday.

Leslie Morosco signed the following artists with various productions last week: Paul Burnes, Jimmy Dunn, Mary Milburn, Jack Squires, Eunice Sauvaine, Eddie Garvey, Harry Jenkins, John Keefe, V. Fessinger and the Stewart Sisters.

Ollie Palmer, of the former team of Fredriks and Palmer, left for Atlantic City to rest for a week and study her part in a new act by Billy Caine of the former team of Caine and Odom. Miss Palmer will have a male partner in the act.

George Spink, who has been appearing in motion pictures, has composed a new musical score for the Marion Davies' picture "Brides Play," produced under the direction of George Terwillinger for the Cosmopolitan productions.

Peggy Dixon, formerly of Asbury Park, has finished a solid year at the Christy Comedies' studio out in Hollywood. She has also appeared in several pictures with Tom Mix, and has received some flattering offers to be featured in her own comedies next season.

John Priest, Rialto concert organist, will pay his respects to his fellow musician, Prof. Firmin Swinnen, the noted Belgian organist, at the Rivoli, by playing Professor Swinnen's newest organ composition, "Chinoiserie," as the organ solo number at the Rialto during the week of January 30.

On Tuesday evening, Inez Plummer, who is the leading woman in "The Broken Wing," at the 48th Street Theatre, will celebrate her 2500th performance on the stage. Miss Plummer holds the unique distinction of having been a leading lady at the age 17, a position she filled with William H. Crane in "Boys Will Be Boys."

Lizzie Hudson Collier, of the Chicago "The Bat" company, who was operated upon some weeks ago for appendicitis, has fully recovered and has rejoined her company at the Princess Theatre. Miss Collier was permitted to leave the hospital on Friday, and that evening appeared in her usual role.

STOCK IN HARRISBURG

HARRISBURG, Pa., Jan. 31.—A dramatic stock company will be installed at the Lyceum Theatre, this city, on March 31, according to plans now in the making, and Aubrey Bosworth will be leading man.

METRO TO FILM POST STORY

Metro has purchased the motion picture rights to the *Saturday Evening Post* story "The Man Who" and will star Bert Lytell and Lucy Cotton in it.

JONES PREDICTS BIG SHOW YEAR

CHICAGO, Ill., Jan. 31.—"Nineteen Twenty-one holds no place for calamity howlers," said Aaron J. Jones, head of the Jones, Linick and Schaefer circuit, when interviewed by The CLIPPER representative. "The howlers are their own worst enemies because they are expecting a condition of affairs which does not apply to those who legitimately sell entertainment to the public. We have reached an era when the general public expects and demands full measure. To those who, when the general public expects and demands; to those who are honest with the public, the predicted slump, chronicled for showdom, will prove no bugaboo. The cheater will suffer just as he has always suffered in the past."

"I look forward with greater anticipation to a most prosperous year for the American stage and the screen. During my recent sojourn in England and France I became convinced that the American amusement industries are twenty years ahead of Europe. In spite of our pre-eminence the houses on the Continent give greater consideration to the comfort of their patrons and actors. This thoughtfulness is seeping through and in all American theatres we find a tendency to improvement in the manner of atmosphere and comfort for patrons. We have gone further in our vaudeville houses by providing many additional comforts for performers."

"The coming year will see a readjustment in the building trades which will permit the erection of numerous new theatres. My firm will have one newly constructed theatre in Chicago and within two years we will come into control of the Garrick Theatre, which we have leased for a long term. We will also rebuild on the present site of the McVickers a new theatre, which will cost over \$1,000,000."

Mr. Jones did not appear optimistic, but seemed to relish the fact that the new year will be one of the most prosperous that the theatrical industry has ever been favored with.

Mr. Jones evidently means by the "howlers" those who are continually stating that showdom is due for a slump. It has been rumored hereabouts that a bad season was to be had; that salaries would be reduced, etc. There will not be a cut in theatrical salaries as there have been no increases. Acts have a standard salary in this section of the country and they are booked and routed by this figure.

In fact, the outlook for vaudeville throughout the middle west takes on a rosy hue. There are signs of a vaudeville war looming on the horizon. Opposition means financial gains for the actors and from all appearances a vaudeville war within the next year or two is imminent.

JEAN ADAIR

In "ANY HOME"

BY JOHN J. McNALLY, JR.

Direction of
Lewis & Gordon

CHUNG HWA FOUR

VAUDEVILLE'S ONLY GENUINE CHINESE QUARTETTE OF HARMONY SINGERS

BOOKED SOLID

WEEK OF JAN. 31ST, COLONIAL THEATRE

DIRECTION, MAX E. HAYES

VAUDEVILLE BILLS

(Continued from Page 21)

PATERSON

(First Half)—Jean Leighton's Revue—Al Jerome—Rose & Ashton—Barry & Whiteledge—Maxine Bros. & Bobby. (Second Half)—LeClair & Sampson—Susan Tompkins—Eliz. Solti Co.

PITTSFIELD

(First Half)—Peak's Blockheads—Meyers & Luker—Hart & Helene—Tony Corbetta—Lottie Clair. (Second Half)—Aldine & Wright—Jones & Johnson—Al Raymond—Arctcraft Revue.

PITTSBURG

Cooper & Simon—Martin & Elliott—Holliday & Byrns—Geo. F. Hall—Hal Crane Co.—Mack & Dean—3 Martells.

PARKERSBURG

(First Half)—Nolan & Nolan—Geo. Damerel Co.—Frances Kennedy—Enigma. (Second Half)—The Herberts—Edna Dreon—George Moore Co.

PASSAIC

(First Half)—Simms & Wardfield—O'Brien & Bradley—Ashley & Denney—Fred Elliott—Choy Ling Hoe Troupe. (Second Half)—Lorimer & Canbrey—Great Howard—Gruet, Kramer & Gruet—Combe & Nevins—Gallette's Monks.

QUEBEC

Louis & Henderson—Nesler & Vincent—Dancer & Greeb—Chotin Darcy & Giroux.

READING

(First Half)—Three Belmonts—Peggy Brooks—Creedon & Davis—Not Yet Marie. (Second Half)—Commodore Tom—Ferro & Coulter—Jack Kennedy—Norton & Melnotte—Melody Garden.

SCHENECTADY

(First Half)—Reddington & Grant—Shawkey, Roth & Witt—Hermine Shone Co.—Frank Mullane—The Snap Shots. (Second Half)—Marguerite & Alvarez—Wolford & Stevens—Raymond Bond—2 Rozellas—Nearly a Prince.

SYRACUSE

(First Half)—3 Victors—Mack & Stanton—Billy Miller Co.—Brown, Gardner & Barnett—Will Mahoney—Asahi Troupe. (Second Half)—Jean & Dell—Jay Raymond—Lelia Shaw Co.—Homer Sisters & Pierce—Fred & T. Hayden—California Bathing Girls.

SHENANDOAH

(First Half)—Stanley & Lee—Taxi—Millicent Mower—Sully, Rogers & Sully. (Second Half)—Burns & Wilson—Frank Bush—Minnetti & Sidell.

SHAMOKIN

(First Half)—Jas. Hugh O'Donnell—Mack & Lane—Marie Russell—Tom Brown's Mus. High. (Second Half)—Alice Walker—Geo. Nagel—Arthur Lea Bell—Clark's Hawaiians.

STEBENVILLE

(First Half)—Spanish Goldinis—Hunter, Randal & Senorita—Be Cautious, Girls—Rodero & Marconi—Sherman & DeForest. (Second Half)—The Wonder Girl—Joe Armstrong—Oliver White & Co.—Three Rounders—McDevitt, Kelly & Quinn.

STAMFORD

(First Half)—Azala Fontaine—Gruett, Kramer & Gruett—Boyd & King—The Love Bugs. (Second Half)—Jane & Miller—Garden & Borden—Dave Thurbay—Choy Ling Hee Troupe.

TORONTO

Sandy Shaw—Once Upon a Time—Estella Sulu—Kenney & Brann.

TROY

(First Half)—Marguerite & Alvarez—2 Rozellas—Raymond Bond—Stanley & Norton—Belles of St. Mary. (Second Half)—Tim & K. Omeara—Shawkey, Roth & Witt—Hermine Shone—Frank Mullane—Larry Reilly Co.

UTICA

(First Half)—Alvin & Alvin—Nita Johnson—Walter Fischer—Bensee & Balrd—Al Raymond—Beth Beri Co. (Second Half)—Lady Tsan Mel—Billy Miller Co.

WOONSOCKET

(First Half)—Quixey Four—Fred & Waredell—Mason & Shaw—Tokio Murati. (Second Half)—Loney Nace—Burnett & Sisters—Trovello Co.—Earker & Dunn.

WHEELING

(First Half)—Geo. & Lily Garden—Joe Armstrong—3 Rounders—Oliver White & Co.—McDevitt, Kelly & Quinn. (Second Half)—The Wonder Girl—Spanish Goldinis—Be Cautious, Girls—Rodero & Marconi—Sherman & DeForest.

YORK

(First Half)—Commodore Tom—Fero & Coulter—Jack Kennedy—Norton & Melnotte—Melody Garden. (Second Half)—Three Belmonts—Peggy Brooks—Creedon & Davis—Not Yet Marie.

POLI CIRCUIT

BRIDGEPORT

Poli (First Half)—The Adroits—Cliff Clark—Luck of a Totem—Jean Granese—Tony & George. (Second Half)—Bohn & Bohn—Murdock & Kennedy—June Imes Co.—Casey & Warren—Seven Honey Boys.

Plaza (First Half)—Hurlo—Murphy & Lang—George & White—Love Tangle. (Second Half)—Mlle. Wada—Isabelle Stone Co.—Sol. Brilliant—Juvenile Revue.

HARTFORD

Palace (First Half)—Mahoney & Auburn—Sol. Brilliant—Lee & Gillespie—Hendrick Bellise & Co.—Amanda Gilbert Co.—Bohn & Bohn. (Second Half)—Nada Norraine—Princeton 5—Will & O'Clare Girls—Cantwell & Walker—Monroe & Grant.

Capitol (First Half)—The Dorans—Irene—Tom Yellen Co.—Fields & Gottler—Ford Sisters. (Second Half)—Parker Bros.—Worseley & Rogers—Japanese Revue—Harry Lester Mason—Gautier's Toy Shop.

NEW HAVEN

Palace—Parker Bros.—Murdock & Kennedy—Seven Honey Boys—Fern & Marie—Francis Renault. (Second Half)—The Dorans—Irene—Tommy Allen Co.—Jean Granese—Ford Sis.

Bijou (First Half)—Hurlo—Murphy & Lang—Lee & Gillespie—George & White—Love Tangle. (Second Half)—Mlle. Wada—Nada Norraine—Isabelle Stone Co.—Juvenile Revue.

SCRANTON

Poli (First Half)—Seymour & Malla—Flagler & Malla—Just Suppose—Great Lester—The Doll House. (Second Half)—Capt. Betts Seals—Jack McAniff—Byron & Price—Rome & Cullent—Yes, My Dear.

SPRINGFIELD

Palace (First Half)—Mabel Fonda Trio—Chester & Allen—Travis & Douglas—Harry Lester Mason—Kitties Band. (Second Half)—Stanley & Wilbert—Frank Mansfield—Luck of Totem—Harry Cooper—Nana.

WATERBURY

Poli (First Half)—Lloyd Nevada Co.—Jessie Morris—Japanese Revue—Raymond & Schram—Monroe & Grant. (Second Half)—The Adroits—Cliff Clark—Hendricks Belle Isle Co.—Chester & Allen—Tony & George.

WORCESTER

Poli (First Half)—Sibley & Wilbert—Frank Mansfield—June Imes & Co.—Harry Cooper—20th Century Revue. (Second Half)—Mabel Fonda Trio—Fennell & Tyson—Travis & Douglas—Fields & Gotler—Francis Renault.

Plaza (First Half)—Aldine & Wright—Frank Markley—Nana—Cantwell & Walker—Princeton Five. (Second Half)—Mahoney & Auburn—Knights Roover—Amanda Gilbert Boys—Kitties Band.

WILKES-BARRE

Poli (First Half)—Capt. Betts Seals—Jack McAniff—Burton & Price—Rome & Cullen—Yes, My Dear. (Second Half)—Seymour & Janet—Flagler & Malla—Just Suppose—Great Lester—The Doll House.

PANTAGES CIRCUIT

REGINA & SASKATCHEWAN

Pantages—Rose, Ellis & Rose—Rhinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michelle Bros.—Rhodes' Elephants.

EDMONTON

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Le Roy & Mabel Hart—Britt Wood—The House of David Band.

CALGARY

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengall—Meyers, Burns & O'Brien—Cevenne Troupe.

GREAT FALLS & HELENA

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly—Cevenne Troupe.

BUTTE

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

SPOKANE

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

WALLA WALLA & N. YAKIMA

Pantages—Apple Blossom Time—The Gaudschmidt—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

SEATTLE

Pantages—Rosa King Trio—Anstin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

VANCOUVER

Pantages—Bedini's Horsem—Bedini's Dogs—Peerless Trio—Abn & Beck—Downing & Davis—George Hamid Troupe.

VICTORIA

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

TACOMA

Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

PORTLAND

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Rosa—4 Bell Hops.

TRAVEL

3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

SAN FRANCISCO

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

OAKLAND

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

LOS ANGELES

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

SAN DIEGO

Pantages—4 Bouchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

LONG BEACH

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarland Octette.

SALT LAKE

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

OGDEN

Pantages—Selma Braats—Rubini Ross—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

DENVER

Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

TRAVEL

Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

WESTERN VAUDE. EXCHANGE

BATTLE CREEK

Bijou (First Half)—Laurel Girls—Jada Trio—Brazilian Helress—Nick Hufford—Paul Levan & Miller. (Last Half)—Worden Bros.—Arnold & Taylor—Patches—Worth Wayton Four—Monti & Parti—Dancing Kennedys.

ORCHESTRA NEWS

JONES PLAYS ON ROOF

Isham Jones' Chicago Orchestra will appear on the Ziegfeld Roof atop the New Amsterdam Theatre, for three nights beginning February 1. The orchestra is coming to New York to make Brunswick records, and F. Ziegfeld, Jr., by special arrangement, has secured their services so that the patrons of the Frolic may at an early hour enjoy dancing to wonderful music. There will be no admission charge until the Ziegfeld Midnight Frolic sets in, nor will the dinner convert charge be exacted.

HEALY LEADER SUES FULLER

Ernest Cutting, conductor of the orchestra at Healy's Balconades, has filed suit for \$1,770 against Earl Fuller, Inc., for services rendered last year in the capacity of general manager of the corporation.

Fuller who is also a musical conductor and head of his own orchestra, has not filed answer to the suit as yet. He is, at present, touring Pennsylvania with his orchestra in a series of concerts.

N. Y. ORCHESTRAS TO TOUR

Following the Lenten season, both Ben Selvin's and Joseph C. Smith's orchestra will begin a tour through Pennsylvania, Ohio and West Virginia, to play engagements at public functions in the various towns in that section of the country.

The orchestra will play concerts, dance-hall engagements, etc., in a series of one- and two-night stands.

CAESAR BRAND RESIGNS

SAN FRANCISCO, Jan. 31.—Caesar Brand, for several seasons musical director for the Orpheum shows, playing the split week between Sacramento and Fresno, has resigned and will make his home in Fresno, where he will establish a school for teaching the piano. Eugene Brown, director of the Loew theatre in Fresno, has succeeded him.

HENRY COMING TO N. Y.

Josef Henry, who has been musical director of Harvey D. Orr's "Come Along Mary" and the "Million Dollar Doll in Paris" companies this season, will arrive in New York from Chicago shortly. He has written several new numbers, among them being "You're the Most Wonderful Girlie for Me."

WOLFF TO DIRECT OPERA COMIQUE

Albert Wolff, the French conductor of the Metropolitan Opera House, has been appointed musical director of the Paris Opera Comique, succeeding Andre Messager. Wolff will conduct for only two and a half months at the Metropolitan here next season, and will then leave for Paris.

CUTTING MAKING RECORDS

Ernie Cutting and his "Melodists," playing at Healy's Balconades, have been signed to make records for the Arto Company. Charles McLain and Roy Harvey joined them last week as specialty entertainers, being vocalists as well as musicians.

THOMAS BRYAN MARRIES

POUGHKEEPSIE, N. Y., Jan. 28.—Thomas B. Bryan, musical director with Al. G. Fields' Minstrels, was married here yesterday to Jeannette M. Haggert, non-professional, the ceremony being performed at the home of the bride's mother.

RAY HUGHES MARRIES

NASHVILLE, Jan. 28.—Ray Hughes, musical director of Loew's Vendome Theatre here, was married recently to a girl from Paducah, Ky.

AL SHERMAN IN MIAMI

Al. Sherman, the song writer and composer, is playing a Winter engagement with his orchestra at Miami, Fla.

ORCHESTRA LEADER HELD

ERIE, Pa., Jan. 25.—Herschel Brassfield, negro jazz orchestra leader, was this afternoon held over to the February term of court on a charge of murder, following a preliminary hearing before Alderman Bassett. Brassfield is alleged to have fired the shot which killed Alderman Fred Moran, police court magistrate, in the home of Cleo Quinn, No. 13 West Seventeenth street on the morning of January 15.

Witnesses all told the same story of the fight in which Moran was killed. They claim that Brassfield fired the shot, but was aiming at either Collins or Robinson, who were fighting. There was no enmity between Moran and Brassfield, they say.

JONES PLAYS 3 NIGHT DATE

Isham Jones' orchestra arrived in New York yesterday (Tuesday) to make a series of phonograph records for the Brunswick company for a period of three days. The orchestra also performs atop the New Amsterdam Roof at the Nine O'Clock show for these three days as a special attraction. The aggregation leaves for Chicago late this week to resume their engagements at the Rainbow Gardens in Chicago.

FOKINE TO HAVE DANCE SCHOOL

Michel Fokine, the ballet master who staged the dance numbers in "Aphrodite" and "Mecca," will establish a dance school here through arrangement with Morris Gest.

The school will be held for the benefit of beginners, those who know, and those who want to know more.

WAGNERIAN PIECE PRODUCED

PARIS, Jan. 28.—For the first time since the declaration of war in 1914, a German opera has been produced and received with favor by Parisian audiences. "Walkyrie," by Richard Wagner, the piece produced at the National Academy of Music, was not only enthusiastically received, but cheered at the finish.

SHERBO AT THE MAURICE

The Club Maurice opened its doors to the public last Thursday for the first time with Sherbo's Orchestra installed as a feature. Harry Soloway, formerly conductor at the Cafe de Paris, is now in charge at the Maurice, assisted by Harry W. Rosenthal.

DOROTHY GRENNAN PROMOTED

SAN FRANCISCO, Jan. 31.—Dorothy Grennan, for the past eight years in the employ of Ackerman & Harris in a minor capacity in their booking office, has been promoted to assistant booker under Ella Weston.

KRAUS BOOKS JARDIN DE DANSE

Arthur M. Kraus has booked an orchestra for the Jardin De Danse, Montreal. Another musical combination booked by Mr. Kraus opened at the Venetian Gardens, Montreal, recently.

"JIM JAM JEMS" REOPENS FEB. 4

"Jim Jam Jems," which is now in rehearsal, will open a road tour on February 4 in Stamford. The show will play the road to Chicago, where it will remain for a summer run.

KIENZLE FEATURES HITS

PHILADELPHIA, Pa., Jan. 31.—Frank Kienzle, leader of the Danceland Orchestra here, at the largest local dance hall, is using two big Remick hits, "Rose" and "Night-ingle."

BUCKLEY BOOKING ORCHESTRAS

D. S. Buckley of the "Pied Piper" band has become associated with Arthur M. Kraus, the booking agent. Buckley will have charge of the out-of-town orchestra bookings.

WE WISH TO ANNOUNCE TO THE PROFESSION AT LARGE THAT

MARK F. MORRIS

HAS ASSUMED THE MANAGEMENT OF OUR CHICAGO OFFICE (GRAND OPERA HOUSE BLDG.) AND WISHES TO ACQUAINT HIS FRIENDS WITH THE FOLLOWING SONG SENSATIONS:

OVER NIGHT CYCLONIC HIT

SIGHING

JUST FOR YOU

FOX-TROT BALLAD

SING IT! DANCE IT! ORCHESTRA RIOT!

SLEEPY HOLLOW

WHERE I FIRST MET YOU

DREAMY WALTZ SONG

WE WILL BE HAPPY IN

JUNE

FOX-TROT SONG. RIOT
WITH THE ACTS. SUIT-
ABLE FOR ALL ACTS.

WORDS BY
HAROLD G. FROST

MUSIC BY
E. CLINTON KEITHLEY

WIRE, WRITE OR CALL

NEW YORK—145 W. 45th STREET
CHICAGO—GRAND OPERA HOUSE BLDG.

McKINLEY MUSIC CO.

BOSTON—221 TREMONT STREET
PITTSBURGH—SAVOY THEATRE BLDG.

KITTY DONER

SISTER ROSE and BROTHER TED DONER

IN A LEAGUE OF SONG STEPS

Direction of HARRY WEBER

NEVER IDLE!

THE MUSICAL NOSSES

WHY?

MANAGERS TAKE NOTICE

SAM

ROSS

BLANCHE

"FUN IN ONE"

OUR PHONE NUMBER IS BRY 8710

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME.
REGARDS TO FRIENDS.
ATLANTA THEATRE, AT-
LANTA, GA., FEB. 7-12

ROSS AND FOSS

Theatre—Proctor's Fifty-eighth Street.
Style—Musical instruments, singing.
Time—Twelve minutes.
Setting—Two and one.

Man and woman, the latter dressed in low-cut gown of brocaded salmon colored satin, seated at the piano, and the man in full dress, playing a 'cello, and both playing an accompaniment to a vocal number by the woman, marked the opening of the act.

The man played a saxophone solo well, using a published number, following which the girl did a vocal solo with some force. Her voice is not bad, some of the tones being effective in their pristine mellowness, although the headnotes were occasionally cold. She sways from side to side as she sings, a fault of poise that should be corrected.

A trombone solo next was interesting, and the girl then returned in a very effective gown of black and jet set off by a crimson colored ostrich plume fan that shaded to orange. Another number was sung, but the conclusion was quite flat, possibly due to nervousness.

Just to show his versatility, the man then played a banjo solo, the girl playing the accompaniment on the piano. The orchestra, the piano on the stage and the banjo, were far from being together. The man then took a high silk hat, Inverness coat and silver-tipped cane from a hat rack, put on the hat and carried the others; the girl donned a cloak, and the two came down in "one" and sang a published number for the finish.

Not much applause was received during the act, although it may be said in justice to it that the house up to this time had been cold, but a good hand rewarded their efforts at the conclusion, and they took two bows.

The style of the act, that of playing a number of musical instruments, is somewhat passé, very few having been seen in the last five years or so, and it is doubtful whether this proves of sufficient interest to present-day audiences, accus-

NEW ACTS AND REAPPEARANCES

(Continued on Page 30)

tomed to jazz and noise, to put an act of this more placid kind over to a punch hit.

The couple show class, refinement, and the man technical ability on the various instruments he plays, but as an act it savors more of the concert platform than of the vaudeville stage. With the playing, it may improve, as the two will no doubt absorb some of the atmosphere and "get on to" a few of the tricks and the knack of putting "pep" where it belongs.

H. W. M.

WORSLEY AND ROGERS

Theatre—Proctor's Fifty-eighth Street.
Style—Singing and comedy.
Time—Fifteen minutes.
Setting—One.

Worsley and Rogers style their act "A Safe Combination," and such it should prove to be judging from the manner in which it was received at this house. The two enter wearing masks and appearing apparently as burglars. The removal of the masks leads to a conversation concerning the difficult job they had just worked, Rogers, the Hebrew comedian of the duo, remarking that it will be the last time he'll attempt to rob a police station.

The resultant cross-fire entails gags old and new, but mixed in a manner that keeps the laughs coming in rapid succession. Rogers handles most of the comedy lines, while Worsley proves a capable foil. The vocal efforts of the latter also prove effective, and his delivery of several published ballads met with marked approval at this house. While the turn is not much more than a stereotyped two-man singing and comedy act, it should get over through the ability of Rogers as a Hebrew comedian and Worsley as a vocal entertainer. J. Mc.

RUDELL AND DUNIGAN

Theatre—Twenty-third Street.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—In one; special.

Appearance, personality, and a pretty setting were the assets that Rudell and Dunigan had before going into their routine. The girl is pretty, and the man likeable.

Their offering is well arranged, and done in a clever manner.

Their work includes songs and talk by both, and some work with the piano by the girl. The songs are all special numbers, with the exception of the closing song, in which both sing Eddie Leonard's old "Big Brown Bula Hula Eyes," which preceded a dance.

They could show their set better by working in two, instead of one. With a little work to get set, the turn will please any audience.

G. J. H.

JACK MARLEY

Theatre—Proctor's Twenty-third Street.
Style—Talking.
Time—Ten minutes.
Setting—One.

Marley comes out wearing a dark green business suit and a straw hat with the brim frayed and broken in several places. This is perched at a peculiar angle on the top of his head. Marley then assumes a pose somewhat reminiscent of the ale-hounds of a past era, and begins a talk on topics of interest, his subject being mostly women, short-skirted women, and women. The old and new gags are juggled in a manner conducive to laughs. Marley closes with a poem which entails a patriotic appeal. He won a good hand at this house and will probably do the same at the other small-time houses.

J. Mc.

DUNCAN AND RICH

Theatre—Proctor's Twenty-third Street.
Style—Singing.
Time—Ten minutes.
Setting—One.

Before a special drop in one a young chap comes on and seats himself at a piano. He is followed by a rather pretty girl in a pink gown, who renders a published number. She follows with another of the same ilk, after which she makes a change. During the interim her partner plays a medley of airs at the piano. The girl next appears in a shimmering silver gown with floral decorations. The male member of the team here assists her in rendering a vocal number. The girl next appears in a pretty diaphanous costume, wears a red hat, and a red sash. In her hand she daintily holds a revolver, and then starts to tell just how bold and bad she is, saying, however, that she is after the hearts of men instead of gold. This bit served well as a close.

The male member of the team does little more than the average accompanist in a single act, but what he does he does well. The girl has a fair voice, which is made more effective because of her pleasing enunciation. She combines a good stage appearance with personality and appears to advantage in the various changes. The act itself, however, entails little more than mere routine except for the closing number. It should go well at the smaller houses.

J. Mc.

TUCKER AT REISENWEBER'S

Sophie Tucker goes into Reisenweber's on March 1st as the main attraction, and will remain there until June 1st, when she will go to the Cafe Beaux Arts in Atlantic City. It is understood that Miss Tucker's contract calls for a guarantee of \$2,000 a week, or percentage on cover charge, supper and dinner checks. It is also reported that she has the privilege of working vaudeville around the city if she gets bookings.

PRESSLER AND KLAISS



ED. PRESSLER

Scored a big hit at both the ROYAL and the RIVERSIDE. Planning a hit this week at B. F. KEITH'S WASHINGTON. B. F. KEITH'S PHILADELPHIA next week. B. F. KEITH'S BUSHWICK the following week.



BLANCHE KLAISS

If you have never seen this Act you don't know what you're missing.

Lest You Forget
Mme. Frieda Katz, Costumer

HAS ON DISPLAY ENTIRELY NEW MODELS AND SKETCHES FOR NEXT SEASON. IF YOU ARE LOOKING FOR NOVELTIES, I HAVE THEM.

3440 BRYANT

116 WEST 48TH STREET, NEW YORK

STARS OF BURLESQUE

Featured
Comedian
and Ingenue

TOM
SENNA AND WEBBER

With
Girls from
Happyland

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE

DIXIE MASON

E. THOS
BEATTY'S
FRENCH
FROLICS

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S...
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

DANCING
INGENUE

JOSIE WEST

JACK REID'S
RECORD BREAKERS
Direction—LOU REDELSHEIMER

ECCENTRIC
BOOB
COMEDIAN

Happy Freyer

WITH
ALL JAZZ
REVUE

Second
Comedian

Johnny Hudgins

Monte Carlo
Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS

"IN A
LEAGUE OF
SONGS AND SMILES"



ANDY JOHN HELEN
FRANCIS-ROSS AND DUROSS

WITH
BOSTONIANS
DIRECTION
IKE WEBER

DANCING
INGENUE
AND
JUVENILE

TINA

GLENN AND RICHARDS

JACK

WITH
BOSTONIANS
DIRECTION
PAULINE COOKE

PRIMA
DONNA
CABARET
GIRLS

Ethyle McDonald

FIRST
TIME
IN
EAST

VERSATILE
SOUBRETTE
AND

MARGY

MYERS and KNISE

NETTIE

INGENUE
THE
WHISTLING
GIRL

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

PRIMA
DONNA

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

BURLESQUE NEWS

(Continued from Page 14)

"FOLLIES OF PLEASURE" FAST COMEDY SHOW CLEVER AND BRIGHT

Rube Bernstein's "Follies of Pleasure" at the Star last week, was the best show this young producer has shown us in the last few years. It is a real fast comedy offering with a lot of class. The show has the Bernstein chorus, which for years past has been noted for its good looks, hard work and ability to leave a lasting good impression with the audience.

The girls work with a lot of pep and assist the principals greatly in getting the numbers over.

Clyde Bates is the principal comic, doing his "bum" character. He is working without the putty nose. His make-up is lighter and cleaner, which looks much better. Bates is working much faster than at any time we have seen him in the past and is very funny. He works with more confidence and he got the audience Thursday night on his entrance, holding them to the finish.

Mickey McCabe, stepping as lively as a youngster half his age, was decidedly funny in the role of Mike Clancy. McCabe, who opened in a neat tuxedo, makes a quick change to a loose-fitting business suit, shortly after the opening, and stepped some thereafter. He is a funny Irishman and works well with Bates.

Sid Gold is doing the straight. This young chap surprised us the way he reads lines and "feeds" the comedians. Gold is fast, is a corking good dancer and knows how to sell a number.

Ed Gold is doing bits and takes care of what he has to do nicely.

Bernstein has a real classy looking young prima donna in Dorothy Barnes. She is a distinctive looking blonde, tall and stately and of good figure. She is graceful and has an unconcerned style of working which is impressive. Miss Barnes wears gowns extraordinary in style, which she carries with ease and grace. This young lady renders her numbers well and does nicely in the bits and scenes.

Ruth Barbour, a corking good rough soubrette, injected a lot of ginger in her numbers and got them over well. She has a very pretty wardrobe. Miss Barbour had no trouble holding her part of the program up.

Betty Gordon, the ingenue, told us she did not want anyone to know she was in burlesque, and from the audience's standpoint one would not care so very much if she was or not, but we can't help but suggest that Miss Gordon could improve her make-up a little anyway. Outside of this we won't let anyone in on the fact that she is with a burlesque show.

Dick Simmons and Fred Stanley are in several bits and they do very well. Bernstein has a novel opening for his show, which is away from the others, with Sid Gold introducing the principals.

The "paying back of the two dollar" bit went over very well as it was done by McCabe, Sid Gold, Ed. Gold, Simons and the Misses Barnes, Barbour and Gordon.

The "love making" bit pleased as it was given by Bates, Sid Gold and Miss Barbour.

Sid Gold put "I Don't Have to Die to Go to Heaven" over for several encores. He had one of the girls, Fritzie Harper, sing a chorus alone and she sang it well.

The "fainting" bit was well done by Bates, McCabe, Sid Gold and the Misses Barbour and Gordon.

The "wedding" number, in ragtime, with Bates, McCabe, Stanley and Miss Barnes, assisted by the chorus, resulted in a fine comedy scene and musical piece.

Sid and Ed Gold offered a singing and

piano act in one that was a big success. Ed Gold was at the piano while Sid sang. They offered four numbers and put them over great. Sid as a second encore offered a corking good dance, introducing some fast Russian steps. It's a fine vaudeville offering and was well received.

The "cop" bit was amusing as it was done by Bates, McCabe and Stanley.

Several well formed young ladies in the chorus displayed themselves in silk union suits in a series of living pictures, which was followed by a fine comedy banquet scene. McCabe offered a singing and dancing specialty here that was well done and generously applauded. Bates worked up a number of laughs here also.

The "dog" bit went over well as it was given by McCabe, Sid Gold and the Misses Barbour, Gordon and Jackson.

The "table" bit was amusing. Bates, Ed Gold and Miss Barnes were in it. Sid Gold and Miss Barbour put over a fast singing specialty that pleased.

The "Follies of Pleasure" is a fast show; it has good material which the principals put over in fine shape. It has pretty girls and handsome costumes. The scenery and electrical effects are pleasing to the eye. The show can be classed as one of the best ones on this circuit seen so far at the Star.

I. A. T. S. E. HOLD DANCE

The reception and ball given by the International Alliance Theatrical Stage Employees and M. P. M. O., local No. 4, last Tuesday night at Trommer's Hall, Brooklyn, was one of the most successful ever held by this local.

The hall was crowded with show people and their friends when the grand march started at 12 o'clock, which was led by William Perano of the Empire Theatre, who is president of the local, and Elsie Huber, one of the stars of Al. Reeves "Joy Bells."

Many well-known burlesque and vaudeville performers playing the houses in Greater New York were present, and all spent a pleasant evening. Elsie Huber sang one of her favorite songs shortly after the march, and Lillian Krieg, daughter of Louis Krieg, manager of the Gayety, sang. Both of these young ladies were warmly received for their efforts. Miss Huber was presented with a large basket of flowers.

BURLESQUERS MEET ON SUNDAY

The regular monthly meeting of the Burlesque Club will be held at the club house in 44th street next Sunday afternoon. A number of important matters are to be taken up.

RUD HYNICKA RETURNS

Rud Hynicka, treasurer of the Columbia Amusement Company, returned to New York last Friday after spending two months at his home in Southern California.

ROSE CHAPMAN RETURNS

After two weeks' rest, Rose Chapman has returned to Minsky Brothers' National Winter Garden; she opened Monday. Miss Chapman is the ingenue.

MARGARET CAMERON IN STOCK

Ike Weber booked Margaret Cameron, ingenue prima donna with the stock company playing the Family Theatre, Rochester, N. Y., last week.

CREAMER SIGNS CONTRACT

Tom Creamer has made contracts to build scenery for two of I. H. Herk's shows next season and for Gallagher and Bernstein's show.

COOPER CHANGES SHOW NAMES

James E. Cooper will re-name his "Best Show in Town" to "The Big Jamboree" next season. The "Roseland Girls" will be called "High Kicks."

ELEANOR WILSON ARRIVES

Joe Hurtig has signed Eleanor Wilson, prima donna of the "Social Maids," to a three-year contract, which starts next season.

STARS OF BURLESQUE

ETHEL SHUTTA

FEATURED DANCING COMEDienne SISTER OF JACK WITH TOWN SCANDALS

ELEANOR WILSON

THE SMILE GIRL PRIMA DONNA SOCIAL MAIDS

PEARL HAMILTON

DANCING ARTISTE ECCENTRIC WITH ALL JAZZ REVUE

BERT and LOU MARKS

WITH ED LEE WROTHE AND HIS BEST SHOW

HALLIE DEAN

INGENUE SOUBRETTE BARNEY GERARD'S SOME SHOW

MAE DIX

SOUBRETTE BARNEY GERARD'S SOME SHOW

MABLE WHITE

SOUBRETTE, NOT the BEST, but ONE of the BEST
Don't forget to look me over at the OLYMPIC NEXT WEEK

DAISY HARRIS

Dancing Ingenue Soubrette The Careless Coon Shouter With Tid Bits of 1920

CHAS. E. PENDLEY

STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

IRENE LEARY

INGENUE L. M. HERK'S BEAUTY THUMB

MANAGERS TAKE NOTICE

SAMMY HOWARD AND LILLIAN NORWOOD

COMEDIAN

SOUBRETTE

FOR PAST THREE SEASONS FEATURED WITH SAM HOWE SHOW

Address all com. to SAM HOWARD, 412 W. 148th St., New York

The Hebrew Man
THIS WEEK, GAYETY, BROOKLYN

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

THE
LONG and
SHORT
OF IT

MERRIGAN and HOWARTH

WITH
MAIDS
OF
AMERICA

B. F. KAHN'S UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

LOUIS **LA VIGNE and GRENIER** MARIE
WITH KEWPIE DOLLS

HARRY **MORRISEY and DE VERE** FLO
STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

STEVE PAUL
BROTHER MO-HA-LA ROSE SYDELL'S LONDON BELLES

Before week at STAR, BROOKLYN, writes
JACKIE EDISON
Your Pal, at 57 Willoughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

BILLY COCHRAN
Straight Man Have been on the Coast for years. First time in East. Town Scandals

FRANK ANDERSON
With JINGLE JINGLE COMPANY One of the Neatest Irish Comedians in Burlesque

BERTHA STARTZMAN
SOUBRETTE SECOND SEASON WITH "CABARET GIRLS"

EMILY KELLER
INGENUE SOUBRETTE JACK REID'S RECORD BREAKERS

RALPH MAY SUE
SMITH, ALLEN and SMITH
DANCING SPECIALTY, RALPH SMITH DOING STRAIGHT WITH PARISIAN FLIRTS

JESSIE McDONALD
Just Soubrette with MONTE CARLO GIRLS. Thanks to TOM SULLIVAN

PRINCESS LIVINGSTON
SOUBRETTE JIMMY COOPER'S "BEAUTY REVUE"

BERT and PAULINE HALL
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

NEIL E. SCHAFFNER
LIGHT COMEDY Direction OLLY LOGSDON 1416 BROADWAY, N. Y.

Jack—GIBSON—Jessie
A CYCLE OF LAUGHS AND THRILLS

BERNIE GREENE
Juvenile, Characters and Violin Specialty with Jimmy Cooper's "BEAUTY REVUE"

PLAYHOUSE TO BE ENLARGED

The Bramhall Playhouse, in East Twenty-seventh street, where Oscar Wilde's "The Importance of Being Earnest," is now playing, is to be enlarged at the close of the present season in May. For this purpose the Bramhall Players have purchased the building adjoining their theatre. The plans call for a revolving stage, 45 feet wide, 30 feet deep, and 50 feet high, with dome lighting and other modern conveniences. The auditorium is to be lighted through long French windows, and the present color scheme of gray and gold will be duplicated in the new house. There will be a comfortable inner lobby, a large smoking room, reception room for ladies, and a room where supper may be served to theatre parties of 100 to 250 persons.

BILL TO LICENSE OPERATORS

ALBANY, Jan. 28.—A bill to amend the General City Law in relation to licenses to operate moving picture apparatus was introduced in the Legislature today by Assemblyman Edward J. Flynn. The proposed new law provides that each applicant for a license shall be examined as to his practical knowledge of motion picture projection apparatus, the electrical connection and also the optical system and the various safety and fire prevention devices. For this purpose a board of examiners shall be appointed by the mayors of the cities and shall consist of three members, one to be a city employee, one a motion picture projectionist with not less than five years' practical experience, and one employer of motion picture projectionists.

STEINWAY TO PLAY STOCK

The Steinway Theatre, in Astoria, which has been a vaudeville house on a split week policy, has been leased by Chas. E. and Henry Clay Blaney, for the purpose of playing stock. The house will open under the Blaney direction on February 7, playing "The Brat" for the opening show. This will make seven houses now under the Blaney direction playing stock.

The company at the Steinway will be directed by Sam Godfrey. Ethel Valentine has been engaged as the female lead. Among the plays to be presented will be "The Girl Who Came Back," "Parlor, Bedroom and Bath," and "Way Down East."

GREENWOOD'S CAR RECOVERED

The automobile belonging to Charlotte Greenwood was stolen and recovered all in one day last week. The car was taken by three men while standing in front of the stage entrance of the Crescent Theatre in Brooklyn. The men took the car to Jamaica, where they held up a man and woman.

In the meantime, the Jamaica police had been phoned a description of the car. After a chase by the police, who had come on their trail, the men escaped with the car. It was found later in the day at a Long Island Railroad station, where it had been deserted.

WILL NOT SHOW FIGHT FILMS

The motion pictures of the Dempsey-Brennan fight, recently staged in Madison Square Garden, will not be shown in Milwaukee, according to Tex Rickard. It was rumored last week that such an exhibition was to be held as a test of the Federal law forbidding the transportation of films of prize fights between the States. Rickard has personal possession of all of the negatives, and says he has no intention of attempting to test the Federal statute.

TULLY TO DO "STRIKE" PLAY

Richard Walton Tully, who is now in Paris directing the production of his play, "The Bird of Paradise," will return to this country soon to produce, in conjunction with Percy Burton, an English drama called "The Right to Strike," by Ernest Hutchinson. Tully attended the premiere of the play when he arrived in London last September, and the following day he acquired its American and Canadian rights.

IRENE CASTLE SUES COCHRAN

Irene Castle Treman last Friday filed a suit in the Supreme Court for \$20,000 damages for breach of contract against Charles B. Cochran, the London producer. According to the complaint the dancer entered into a contract with Cochran last October to appear as a star in a theatrical production at the Oxford Music Hall, which was to open on December 23 last. Her salary was to commence on that date whether the revue opened then or not and was to be \$2,500 a week for a period of eight weeks. Cochran, according to the complaint, was to pay transportation from New York to London and back again, was to provide the plaintiff with a suitable dancing partner, pay for all of the costumes she wore in the production, and make her the sole featured star. The plaintiff claims that Cochran refused to abide by the terms of the contract although she was ready to keep her part of the agreement.

PLAYERS FELLOWSHIP FORMED

The Players' Fellowship has been formed in New York by well known actors and actresses, including Lucille Watson, Edward Ellis, Doris Kenyon, Frank Morgan, Olive Oliver, Grace Fisher, John Clements, Anita Rothe and Edward Reese, for the purpose of presenting untried plays. Plays having artistic merit or social significance will be rehearsed and produced, and brought to the attention of the producing manager. These plays may have been submitted and rejected because of their speculative tendencies, and when thus brought before the managers with proper players, may find merit. The first play selected for presentation is "The White Villa," by Edith Ellis, from Karen Michaelis' book, "The Dangerous Age." As payment for its work the Fellowship will retain an interest in any of the profits that may accrue.

GALLI-CURCI SUES WAGNER

MINNEAPOLIS, Jan. 27.—Mme. Galli-Curci in a suit filed in the District Court today against Charles L. Wagner, her former manager, asks an accounting of finances during his several years as her manager. She asserts her belief that Wagner had held out something up to possibly \$100,000 of her share of earnings. The first depositions were those of Miss R. L. Gaffney and her brother, Thomas E. Gaffney, who jointly handled the Galli-Curci concerts in Cleveland each time the artist sang there. Four concerts in that city in 1918 and 1919 were covered in the former's testimony. At each concert, she testified, the house was sold out, and the singer was to get 75 per cent. of the receipts.

"TIP TOP REVUE" MOVES

Arthur Hunter's "Tip Top Revue," will close at the Piccadilly in Brooklyn, Friday night, and go on to the Majestic in Buffalo. It will be succeeded by a new Hunter revue, entitled "Hello Piccadilly," which opens on Saturday night. The former piece is the one which recently was claimed by Charles Dillingham to be an infringement on the title of the Fred Stone show at the Globe.

THEATER MEN TO DINE MCCARTHY

Michael J. McCarthy, Deputy Register of New York County, will be tendered a dinner in his honor by a number of his theatrical friends. An entertainment will follow in which a large number of professional cronies and well-wishers will participate.

The affair will be held at the Hotel Commodore, the evening of February 7th.

"SPOTLIGHT" GOING OUT

"The Girl in the Spotlight," revamped and rewritten, opens in Washington on February 6th for a road tour. In the cast besides Mary Milburn, who will be starred, will be her sister, who makes her debut in a small part, and as understudy to Mary, Paul Burnes, who will be featured. Jimmy Dunn, Jack Squires and Eunice Sauvaine.

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or all-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:

18 SCREAMING MONOLOGUES. Each one a positive hit.

14 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest new hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-ticking kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BUNLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot crowd-fire gags.

GRAND MINSTREL FINALE entitled "Magical Boogie." Full of laughs.

HUNDREDS of crowd-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for \$2.00, with money back guarantee.

WM. McNALLY

81 East 125th Street New York

SCHNOTER'S SUSPENSORIES

For Comfort
Relief
Health



Perfect in all details. At your druggist or sent direct for \$1.00. Accept no substitutes.

Booklet of other styles upon request.

J. C. SCHNOTER CO.

Midland Park (Dept. L) New Jersey

"YOU'LL BE SURPRISED"

Jazz Silk Handkerchiefs

We have the newest novelty in silk pocket handkerchiefs known as the "You'll Be Surprised," jazz silk handkerchief. It is a miniature pair of lady's silk bloomers worn in the pocket as a handkerchief. Splendid article. A pocket full of fun. Fool your friends. Causes a laugh every minute. Sample submitted for 50c. (combination set of two cost \$1.00 (prepaid). In Canada 60c. each, cash, no stamps. Good side-line proposition for agents, fair workers, barber shops, billiard parlors, cigar stands, magicians. Satisfaction guaranteed or money refunded. Gus W. Cohen & Brother, Dept. C, 744 Broadway, New York.

Dr. Henry J. Pieper

Dentist

1493 Broadway
Putnam Bldg

Room 205
Bryant 4974

BERT LEVEY CIRCUIT

VAUDEVILLE THEATRES
Alcazar Theatre Building,
SAN FRANCISCO

A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville—Revue—Burlesque. Everyone furnished. Salesroom—1000 Broadway, Rector Building, Room 408, New York.

FILMS HAVE ONE BOOSTER

Henry E. Jenkins, District Superintendent of Schools of New York, addressing a meeting of the National Board of Review of Motion Pictures, held at the Hotel McAlpin, said that pictures have no evil influence upon the young, and denied that films incite crime. Col. Arthur Woods, former police commissioner, was another speaker, who laid emphasis on the fact that producers should strive for the insertion in all motion pictures of some one element to further the American ideal that progress is made not in disorder and destruction, but in order. Charles Miller, president of the Motion Picture Directors' Association, Whitman Bennett of the Bennett Studios and George Seitz, author and director, also addressed the gathering.

REICHENBACH INCORPORATES CO.

The Harry Reichenbach Sales Corporation, capitalized at \$5,000 was incorporated last week. Mr. Reichenbach's attorney, Capt. Ralph de Avna, attached to the French Embassy at Washington, is the third member on the Board of Directors.

The new company will handle the special exploitation of a series of official French films for release in the United States.

NEW FAIRBANKS PICTURE READY

The next Douglas Fairbanks production, "The Nut," will be released on March 13, according to Hiram Abrams, president of United Artists, who returned from California last week. In the picture Fairbanks takes the part of an eccentric young fellow whose hobby is invention. The troubles his various inventions get him into necessitates additional inventions in order to get him out.

WAGNER OUT OF FAMOUS PLAYERS

William Wagner, production manager of the Famous Players-Lasky Company, has handed in his resignation to take effect on April 16. Wagner, who is the husband of Justine Johnson, has not announced his plans for the future, but it is rumored that he will produce pictures or plays independently.

FILM FLASHES

Irene Castle, who left for a two weeks' vacation in Miami last Tuesday, will commence work on her first picture for the Cawwood Pictures Corporation, by whom she will be starred in four pictures yearly, as soon as she returns.

C. E. Clegg Hodgkinson and S. E. Marks have been appointed representatives in the Des Moines and St. Louis territories, respectively, of the Hodgkinson Corporation.

Clayton Hamilton, erstwhile Columbia professor and now on the Goldwyn editorial department, is the author of a book on the drama called "Seen on the Stage," published by Henry Holt & Co.

Katherine Newlin Burt, Alice Duer Miller and Rita Weiman are under contract with the Goldwyn Pictures Corporation to write motion picture scenarios.

Harold Goodwin is a new Fox star. He has played with Shirley Mason, Mary Pickford, Mary Miles Minter and other players of film note. No announcement is made of plays in which this young man will appear.

Henry W. Kahn, Buffalo representative for the Metro organization, will sail for Europe on Feb. 12, for a two months' business and vacation trip. He will visit Berlin, Paris, Holland and other points.

Mary H. O'Conner, scenarist for Famous Players, arrived in New York last week on her way from the coast to London, for F. P.-L.

Naomi Childers, Sam DeGrasse, Alec Francis, Adolph Menjou, Lloyd Whitlock and Lionel Belmore have started work on "Courage," under the direction of Sydney Franklin and Albert Kaufman.

"Bob Hampton of Placer" will be the first Marshal Nellan release for 1921.

Lucille Lee Stewart and Julia Swayne Gordon have been added to the cast filming the first of Walsh-Fielding Production Corporation's features called "What Women Will Do." John S. Stumar has been engaged as cameraman.

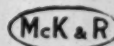


King Lear takes off his wrinkles almost as easily as his crown when he uses

ALBOLENE

If you are still being annoyed by sticky or watery creams, just try ALBOLENE—you will find it a joy. Cuts the grease instantly and keeps the face smooth and soft, preventing make-up poisoning.

In 1 and 2 oz. tubes for the make up boy; Also in ¼ lb. and 1 lb. cans for the dressing table.



At all druggists and dealers
Sample Free on Request

McKESSON & ROBBINS, Inc.
MANUFACTURERS
Established 1853 New York

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING WEAR
FOR SALE OR RENT

REASONABLE PRICES
MME. NAFTAL 29 W. 45th ST., N. Y.
Tel. Bryant 679
Established Over 30 Years

Tremendous Success, B. F. Keith's
Palace Last Week

THE

RIALTO VERSATILE FIVE

WALTER CHAMPNESS

KENNETH SISSON

JULES TOWERS

OTTO TUCKER

GEORGE COSTELLO

NEXT WEEK, B. F. KEITH'S HAMILTON

WITH
PEARL
REGAY

Direction
ROSALIE STEWART



Big Band Catalog
Sent FREE

Anything you need for the band—single instrument or complete equipment. List by Army and Navy. Sent for big catalog. Liberally illustrated. Fully descriptive. Mention what instrument interests you. Free trial. Easy payments. Sold by leading music dealers everywhere.

IVON & HEALY
64-74 Jackson Blvd., Chicago

WANTED

A good looking young girl with some stage experience for a small part in a vaudeville act. Apply 301½ Putnam Bldg., N. Y. City.

FOR 28 BIG "CASSIDY"
LAUGHS GET
A Collection of Irish Stories, \$1.00 by Mail.
Eddie O'Connor, 405-1531 Broadway, New York

JAMES MADISON says:

I am going to make 1921 the biggest year of my career. To do this I must write the best acts of my career. My landlord still collects his monthly stipend at 1493 Broadway, N. Y.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

Milton Sills will appear in "The Faith Healer," by William Vaughn Moody, during the early part of next month.

William S. Hart in "O'Malley of the Mounted," is scheduled for early screen appearance.

Augustus Thomas has pictured "The Witching Hour," his famous play of the same title. Elliott Dexter will appear in the title role.

Roscoe Arbuckle, in "The Traveling Salesman," a play adapted for the screen by Joseph Henebery, will be released next June.

Ethel Clayton has been cast for "Sham," a screen version of Henrietta Crossman's stage success. Elmer Harris and Geraldine Bonner, are responsible for the scenario. The version will be released next June.

Luther Reed and Sam Hardy have prepared the screen version of "Get Rich Quick Wallingford," George Randolph Chester's great comedy.

Modre Kovska, an artist, will assume the leading role in "Is Mother to Blame," a Roy Sheldon production of life in Greenwich Village.

Paul Gordon, now starring in Brady's "Man Who Came Back," will appear in motion pictures when his contract with Mr. Brady is finished.

Chester Beecroft is preparing to film Dicken's "Our Mutual Friend." Roy McCordell, the newspaper writer, will edit and title the picture for American presentation.

Fannie Ward, the film star, is in Paris, France. She is writing a series of motion picture articles for French newspapers.

Louis H. Chalif, dancing instructor, has assumed charge of the dancing numbers scheduled in "The Shadow of the Dome."

Mrs. Marion Frances Lee has been appointed by the Goldwyn Corporation as assistant editor of the scenario and research department. She will aid Ralph Block, the managing editor.

Dan Roche has been elected president of the Chicago Motion Picture Press Club. The organization is made up of newspaper writers and others interested in the film industry.

Abel Gance, the French producer, will shortly sail for the United States. He has signed a contract with Marcus Klaw for the presentation of "J'accuse" in this country. Bookings of this drama show receipts between May and July (throughout England) in excess of \$200,000.

Alme Simon-Girard, noted French actor, has been engaged by the Pathe Consortium to assume the title role of "The Three Musketeers."

Ethel Ruth Coolidge, a relative of Calvin Coolidge, Vice-President-elect of the United States, has decided to enter the movies. The producer who will cast her has not been made public.

Norma Talmadge is in Florida on a two weeks' vacation. She has just completed "The Passion Flower," which will be released early in March.

Will Richey has been engaged by the Rockett Film Corporation as continuity writer. He was formerly with the Morosco and the Famous-Player studios. His first work will be with the preparation of "Keeping Up With Lizzie" to be followed with "The Light in the Clearing."

Betty Compton is not only a motion picture star and an actress-producer, but she is an accomplished violinist. When she was only fourteen she played in the orchestra of a theatre in Salt Lake City.

Estelle Harrison is to play opposite George Bunny in the Goldwyn "Capitol Comedies," produced by the National Film Corporation of America.

Anzia Yesierska has joined the ranks of the Goldwyn Company. She left last week for the company's studio in Culver City, California, to co-operate with the continuity writer and director in making the screen version of her book, "Hungry Hearts."

W. W. Willman has been appointed resident salesman of the new United Artists' office in Indianapolis.

Edward S. Moffatt, advertising manager of Universal, was married Saturday, January 23, to Emma Kellogg Pierce, of Cranford, N. J.

Lucy Cotton has been signed by Metro through George L. Clarke.

Harry Bedker, in charge of Metro's New York exchange, will be dispatched to Nice, France, to deliver to Vincente Blasco Ibanez, the author of "The Four Horsemen of the Apocalypse," a first screen print of the famous novel.

BERNARD THORNTON & CO.

Theatre—Proctor's 23rd St.
Style—Dramatic sketch.
Time—Twenty-one minutes.
Setting—Special in three.

An exceptional find in the way of a dramatic novelty for vaudeville played by an exceptionally good cast, each character being most adequately presented and showing the result of careful rehearsal under a competent director.

Everything in the way of staging and manner of presentation was worthy of any production with the exception, in the opinion of the writer, of that black scrim which was hung at the front of the set in "One." Just exactly why this was used, is hard to determine, it may have been, possibly, to soften the effects, but when the white spot was thrown on, the scrim showed up and looked fake; furthermore the black line of the seam where the different lengths were joined, looked bad when seen against the side of Thornton's face as he worked in an amber side spot.

On a darkened stage, at the beginning of the act we hear one of the characters say, "Police headquarters, all right, I'll tell you how it happened." An overhanging lamp is switched on and in a descending circle of light, the same effect as used by Emily Ann Wellman, a desk was seen and one of the characters, the straight, was just setting down the phone.

In an amber side spot, the face of the valet was seen. Some subsequent conversation develops the fact that the valet, whom his master discharges, is the attorney for his wife who is seeking evidence for a divorce on account of her husband's attentions to a certain Miss Holloway who is expected to call, much to the surprise and against the wishes of the husband.

The pseudo valet suggests that the husband buy him off and hire him as his own attorney. This idea is scouted by the husband who suspects some trickery.

The door bell rings and the attorney announces that "Miss Holloway is probably at the door and says that if the husband will give him ten thousand dollars, he will act as his attorney in the case and arrange matters satisfactorily. The husband refuses, says the sum is exorbitant, but the attorney remains obdurate.

The bell rings again and again, and finally the husband under pressure, decides that he will pay the amount and proffers a check which is refused by the attorney for the reason that it is not certified, and because he knows that there is ten thousand dollars in cash in the drawer of the desk.

The amount in cash is paid over and the attorney ordered to admit the woman, he refuses and the husband admits her while the attorney hides behind a screen, after having surreptitiously removed a revolver from the desk.

The woman enters, she was a type of butterfly who has current slang down to perfection. The girl not only looked, but played the part with decided technical skill, in fact she was immense and typed perfectly. "Flora" read lines well, getting quite a few laughs with the most cleverly written dialogue, the author of which would be given credit if we knew his name. The gag line "that's a nice way to treat a lady," was used rather frequently, but with different intonations and the line, "a husband is like a shoe-string, when he's broke, you must get a new one," as well as "I'm going to send you back to your husband," and the answer "which one," received good laughs.

The pseudo valet, pseudo attorney, makes his appearance, says he is really the husband of the girl, the other husband realizes it is a plot, the fake attorney draws a gun. The husband writes a few lines to his wife, diverts the attention, there is a struggle, the husband gets the gun and shoots. Dark stage again and we see the husband finishing the conversation over the phone with the line "That's just how it happened."

H. W. M.

NEW ACTS

(Continued from Page 25)

"ON MANILA BAY"

Theatre—Harlem Opera House.
Style—Skit.
Time—Fifteen minutes.
Setting—Special, in three.

Years ago, when the writer was a small boy, he used to pay a penny to look at the so-called "peep shows," when, peering through a small round aperture in a box, he was enabled to see a view and a number of miniature figures worked by strings. Sometimes there was a ship, through small holes in which a tiny explosion was heard, with its accompanying ash and smoke.

In "On Manila Bay" we have the same thing, only much enlarged, with many boats, and more effects and the addition of four persons who are supposed to relieve the monotony, but who only succeeded in adding to it.

We have seen the same thing essentially at Atlantic City and other places done much better in a Boardwalk show, although this series of scenic effects included a wireless flash effect absent in the others.

At the opening, the stars were out and the setting sun was seen in the distance. After a time, the stars and the sun obligingly disappeared and a short time later, for the finish, just as obligingly appeared.

A girl without much voice is discovered at one of the wicker chairs in the foreground; she sings a number in which she is joined by a man off stage for the second chorus, the attempted harmony not being true. Then some effects.

An English character and his wife enter, we suppose she is his wife, for he called her "my dear," although she may have been his daughter.

There is some talk about him having advertised for a guide or wanted one and, after an exit, the girl who originally was discovered, who may or may not have been the Englishman's daughter, said that she had wired "Teddy," her lover. Some more effects; this time a figure in a rowboat that stops centre, and when the girl yells "Hello, Teddy," the figure apparently waves a handkerchief that is so large, it is strangely out of proportion not only to the figure and the boat, but to the whole set. Scarcely a second elapses before Teddy, who could not even have fastened the boat, makes his appearance as "the leading juvenile," pronounced with the long sound of "i." It then develops that the girl who has sung, is the private secretary of the old man.

Some one with a good memory wrote or rehearsed the talk which followed. The line, "I came from Brazil, you're a nut," was used in "Captain Rackett." "Have you seen the Catskill Mountains? No, but I've seen cats kill mice," was used in the days of Topak and Steele. And "I was engaged to a shimmy dancer, but she wiggled out of it," was used by Pat Rooney in "Rings of Smoke." All of it was unfunny and did not get a laugh.

The Battle of Manila was then explained, and we had some more effects, some of which were effective and probably interesting to the younger element, who still are amused with a Punch and Judy show.

The "obbliging" stars and setting sun effect were in evidence as the four made a poor attempt to vocalize a closing number with the girl singing the straight melody and the others doing a follow.

H. W. M.

SAM MANN IN LONDON

LONDON, Eng., Jan. 28.—Sam Mann, who arrived here last Monday is to open on February 7 in his vaudeville act "The New Leader," in London.

HEADS MOSS COMMITTEE

LONDON, Eng., Jan. 28.—H. M. Tennant has been appointed to succeed Herbert Mitchell on the Booking Committee of the Moss Empires, Ltd.

WINIFRED GILRAINE & CO.

Theatre—Proctor's Twenty-third Street.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage.

A dancing act with an effective setting depicting a roof garden gives Miss Gilraine and a supporting company, including a quartet of girls and a young man plenty of opportunity to show their ability as exponents of terpsichore. The opening number reveals the four girls in a dance of yesterday, two of them being garbed as boys, while the girls are in crinoline dresses. Miss Gilraine then enters in a short black dress and in bare knees. Some dance steps with a young man follow. The four girls next do a spring dance in bare feet and translucent filmy white gowns. Some up-to-date steps by two of the girls come next, after which Miss Gilraine does a Highland dance effectively. The turn comprises nothing more than dancing, but all the members of the act do this form of work in an approving manner which, through the manner of presentation, should enable the turn to fill an opening or closing spot to advantage at any of the houses.

J. Mc.

J. C. LEWIS, JR., & CO.

Theatre—Audubon.
Style—Juvenile playlet.
Time—Twenty minutes.
Setting—In three.

The Lee Kids, Roth Kids, and any other kids that may be playing in vaudeville or legitimate, had better look to their laurels. For if any one with power ever gets to see the youngsters who are featured in this act, and gives him the proper push, he'll be a sensation. And what's more, he'll deserve it.

The boy is no more than twelve or thirteen. In fact, it is doubtful as to whether he is that old. With him is a girl about his age, a middle-aged woman, a young lady of about eighteen or so, and a man.

The playlet itself, even though it does possess a plot and all that, is of no material importance. The only thing that it does, and does well is give the boy and girl the proper opportunities to show their versatility. The boy particularly. He does comedy like a seasoned performer, acrobatics, plays the "uke," and does falls that puts him in a class with the Dooleys.

Big time or small time this lad will be a riot on any bill.

G. J. H.

JOHN CASTLE & CO.

Theatre—Proctor's 125th Street.
Style—Piano and song.
Time—Fifteen minutes.
Setting—Special, in one.

With a stage drop of black, against which is impanelled two huge yellow dragons, Mr. Castle makes his appearance robed as an East Indian potentate. He sang "Kismet" very indistinctly, and even the auditor, sitting quite close to the stage, could not discern whether he was saying "Kiss Me" or "Miss Fit." Then again, his rigid appearance while singing this selection, with folded arms almost in line with his neck, failed to carry the impression he doubtless desired to create. In his next number he threw off this costume and appeared in full evening dress. He sang "Give a Man" (a special number) with an even grace, and saved what he had lost in his Kismet attempt. "A Rolling Stone" also won favor, but he permitted a sort of nasal twang to predominate, which was not at all necessary, and could have been avoided. His rendition of "Whispering," "Avalon," "Mother McCree" and "Good Bye" brought his act to a close. He is badly placed as an opening number of a bill, and this may have been the cause of the failure of the Kismet affair. "The company" played a short overture on the piano with one hand, and since this was somewhat different, it won a round of applause.

G. S.

MABEL TALIAFERRO

Theatre—Proctor's Fifth Ave.
Style—Skit.
Time—Twenty-three minutes.
Setting—Three.

A film announcement acquainted the audience with the fact that Miss Taliaferro was making her vaudeville debut and that, undecided as to what she should do, a mystic was consulted. There was flashed a picture of a Hindoo gazing into a crystal following which various "leaders" announced the characters and plays in which Miss Taliaferro had appeared, and short scenes from each were shown. These included "Lovey Mary" in "Mrs. Wiggs of the Cabbage Patch," "Polly of the Circus," "In the Bishop's Carriage," the heroine of Booth Tarkington's "Springtime," her appearance in the movies in "The Snow Bird," "The New Henrietta," and "Alice in Wonderland," following which there was a "flash-back" to the mystic, a scene shown in a dressing room where Miss Taliaferro changed hats, another scene at the mystic's with the announcement that there was revealed the high cost of being superstitious.

It must have been, for we viewed Miss Taliaferro paying \$10.00 at the conclusion of the film showing a "close up" of just the hands exchanging the money.

At the rise of the drop, two men, master and valet, indulged in some dialogue which revealed the fact that the master was sick and tired of life, that he was nervous and ailing, in fact a confirmed hypochondriac, and furthermore, that he suffered from fear of death complexes.

The butler advises a woman to soothe him, but the master will entertain no such idea. All this leads up to Miss Taliaferro's entrance which was made in an old-fashioned costume of yellow with black velvet ribbon bows at intervals down the front, a hat of yellow, black and flowers, old style lace gloves, white stockings, black slippers tied with narrow black ribbons, criss-crossed, and carrying a white parasol and bag at the end of a cord affixed to the wrist.

After some dialogue of the ordinary order in which she primarily antagonizes the master, she finally succeeds in soothing him to the extent that he is willing, in order to obtain some relief from the ennui of an existence, to have the girl help him spend his money, an old idea. The butler interjects remarks from time to time in an endeavor to get laughs. Some of the talk is very trite such as "because you're a baby, I take you to a Childs restaurant." "I don't want any money," repeated twice, and the comment of the butler, "maybe she's saving up marbles," and others written in a stilted style.

There is more talk, literally dragged in about the 18th amendment, booze in the cellar and the fact that the butler has been promised the contents of the cellar said to be \$50,000 worth, at the death of the master.

There is a scene between the girl and the butler who turns out to be her father, in which it is explained that the scheme was fixed up between the two for the purpose of curing the man's fancied illness, and during the conversation, the father advises the girl to marry the man as he is wealthy and he thinks she can land him. The master entering, overhears a part of the conversation, and when the fact that the girl and the butler are father and daughter is revealed, his face showed absolutely no surprise.

The butler is denounced and discharged for having been mercenary, which is only an excuse for the declamation of a rather long speech by Miss Taliaferro, intended as a hand speech, but failing in its import. She defends her father and plays for a laugh at the finish by saying, "you big stiff." The master apologizes and leaves to get his car ready, placing the keys to his wine cellar on the desk but forbidding the butler to touch them until he returns. The girl calls up Dinty Moore, a friend of her father's, invites him over to play a game of pinochle in the cellar, and tells him where the keys are. There is an exit speech and a "tag."

H. W. M.

VAUDEVILLE BILLS

(Continued from Page 23)

CRAWFORDSVILLE
(First Half)—Bird & Allman—McCormack & Wallace—Emily Darrell—Tayana Japs.

CLINTON
(First Half)—Joe Jenny Trio—Jean Gibson—Weber, Beck & Frazer. (Last Half)—Marion Ohio—Taylor & Francis—Bresius & Brown—Jack Levy & Girls—Jack & Bean Stalk.

DANVILLE
Palace (First Half)—Hall, Ermine & Brice—Larry Comer—Three Alex. (Last Half)—Harry Ellis—Doyle & Elaine—Wallace Galvin—Rubeville.

FORT WAYNE
Palace—Dancing Humphreys—Steva Freda—Jessie Hayward & Co.—Artano—Winter Garden Girls—Ned Norworth & Co.—Rettler Bros.

FLINT
Palace (First Half)—Worden Bros.—Rubetown Follies—Arnold & Taylor—Jessie Middleton—Big Jim. (Last Half)—Time & Tide—Bobby Harris—Lillian Gonne—Prediction—Jada Trio—Pearl's Gypsies.

HAMILTON
(First Half)—Pagama—Jack & Bean Stalk—Earnest Dupille. (Last Half)—John Geiger.

HUNTINGTON
(First Half)—Byrd & Allman—Graves & De Monde. (Last Half)—Three Alex.—Waiman & Berry.

JACKSON
Orpheum (Last Half)—Laurel Girls—Adams & Barnett—Brazilian Heiress—Taber & Green—Jessie Middleton—Four Aces.

KOKOMO
(First Half)—Newkirk & Fayne Sisters—Four Volunteers. (Last Half)—Bird & Allman—McCormack & Wallace—Emily Darrell—Tayana Japs.

KALAMAZOO
Regent (First Half)—Roshier & Muff—Renie & Florence—O'Brien Mgr. & Prop.—Worth Wayton Four—Sylvester & Vance—Patches.

LAFAYETTE
Weber, Beck & Frazer—Emile Darrell—Will Stanton.

LANSING
Bijou (Last Half)—Roshier & Muff—Collins & Dunbar—Rubetown Follies—Sylvester & Vance—Elsie William & Co.

LOGANSPOUT
Colonial—Graves & De Monde—Larry Comer—Massillon—Taylor & Francis—Brosius & Brown—La Toy & Vesta.

RICHMOND
(First Half)—LaToy & Vesta—Mohr & Vermont—Waiman & Berry. (Last Half)—Earnest Dupille—Will Stanton & Co.—Jean Gibson—Grace Ayre & Bro.

SAGINAW
Jeffers' Strand (First Half)—Time & Tide—Adams & Barnett—Prediction—Lillian Gonne.

W. V. M. A.—CHICAGO

American (First Half)—Otto & Sheridan—Besie Rempel & Him—Welch, Mealy & Montrose—Adler & Dunbar—Two to Fill. (Last Half)—Any Home—Jim Doherty—Cheyenne Days.

Lincoln (First Half)—Bill Robinson—Roy La Pearl—Breen Family. (Last Half)—Fulton & Russell—Piller & Douglas—Geo. Yeoman—Delmar & Kolb.

Logan Square (First Half)—Jean & Arthur Keeley—Doyle & Elaine—"Straight"—Devoe & Hosford—Six Belfords. (Last Half)—Bud & Jessie Gray—Green & Dean—The Night Boat—Jeddy Walton.

Kedzie (First Half)—Dancing Kennedys—Southern Harmony Four—McCormack & Wallace—Baxley & Porter—Webber & Elliott. (Last Half)—Hill & Quinelle—Gonne & Albert—"Straight"—Freddie Berrens—Kane & Herman. Empress (First Half)—Three Blighty Girls—Gonne & Albert—Rubeville—George Yeoman—Herbert & Dare. (Last Half)—Gillette—Otto & Sheridan—Homer Miles & Co.—L. Wolf Gilbert & Co.—Six Belfords.

ALTON, ILL.
Hippodrome (First Half)—Bayes & Fields—The Silver Fountain. (Last Half)—Sterling & Marguerite—Cahill & Romaine.

AURORA, ILL.
Fox (Sunday)—Four to Fill—Murray Voelk—Sig. Franz & Co.

ATCHISON, KAN.
Orpheum (Sunday Only)—Will & Gladys Ahearn—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe.

BARTLESVILLE, OKLA.
Odeon (First Half)—Gilbert & Saul—Pauline's Leopards—One to Fill. (Last Half)—Ford & Cunningham—Henry B. Toomer & Co.—Lala Selbini & Co.

BLOOMINGTON, ILL.
Majestic (First Half)—Grey & Byron—Three Melvin Bros. (Last Half)—Sultan.

BELLEVIEW, ILL.
Washington (First Half)—Elroy Sisters—Cahill & Romaine—Reno. (Last Half)—Thelma—Three Chums—The Silver Fountain.

CHAMPAIGN
Orpheum (First Half)—Will & Harold Browne—Hildegarde Lachmann—Old Black Joeland—Harry Ellis—Lewis & Norton—Marconetti Trio. (Last Half)—Lester Raymond & Co.—Walzer & Dyer—Jimmy Dunn—Juvenility—Murray Voelk—Weston's Models D'Art.

CEDAR RAPIDS, IA.
Majestic (First Half)—Forrest & Church—Ash & Hyams—Four Gossips—Jack Trainor & Co.—Jim Reynolds—Jazzology. (Last Half)—Jean & Arthur Keeley—Myrl Prince Girls—Harry & Kitty Sutton—Clay Crouch—Franklin Ardell & Co.—Belle & Caron.

CLINTON, IA.
Orpheum (First Half)—Belmont's Canary Opera—Three Ankers—Four to Fill. (Last Half)—Sargent Brothers—Baron Lichter—Aeroplane Girls—Three to Fill.

CENTRALIA, ILL.
Grand (First Half)—Wimbo—Wallace Calvin—Casson Kirke & Co. (Last Half)—Dorothy Morris Trio—Jean Berne's Circus—One to Fill.

DECATUR
Empress (First Half)—Lester Raymond & Co.—Walzer & Dyer—Valentine Vox—The Great Golden Troupe—Murray Voelk—Delmar & Kolb.

DAVENPORT
Columbia (First Half)—Sultan—Walters Wanted—Clay Crouch. (Last Half)—York's Canine Pupils—Ferguson & Sunderland—Stratford Comedy 4—Roy LaPearl—Jazzology.

DUBUQUE, IA.
Majestic—Adams & Co.—Sargent Bros.—Anna Eva Fay—Harrison, Dakin & Hogue—Wm. Sosto—Al Espe & Co.

DES MOINES, IA.
Majestic (First Half)—Connell, Leona & Zippy—Stratford Comedy Four—Fred Allen—Arco Bros. (Last Half)—Haddon & Norman—Walters Wanted—Williams & Howard—One to Fill.

EVANSVILLE
Hayatake Bros.—Dunham & Williams—Martha Hamilton & Co.—Harvey Haney & Grayce—Two to Fill.

EAST ST. LOUIS, ILL.
Ebber's (First Half)—Bud & Jessie Grey—Shaw & Campbell—Chas. Kenna—Potter & Hartwell. (Last Half)—Reno—Elroy Sisters—Tonia Gray & Co.—Barber & Jackson.

FLORENCE, KAN.
Mayflower (One Day—Thursday)—Myrtle Moore Trio—Elroy Sisters—James Grady & Co.—Helm & Lockwood—Four Isakawa Bros.

GRANITE CITY, ILL.
Washington (First Half)—Rawson & Clare. (Last Half)—Chas. Kenna—Alice Teddy. (Sunday)—Dacia & Chadwick—Annie Kent & Co.

GALESBURG, ILL.
Orpheum—(First Half)—Hollins Sisters—Rucker & Winfred—Sig. Franz & Co. (Last Half)—Holden & Herron.

HUTCHINSON, KAN.
New Midland—(Two Days)—Myrtle Moore Trio—Melody Sisters—James Gady & Co.—Hein & Lockwood—Four Isakawa Bros.

JOLIET, ILL.
Orpheum—(Sunday)—Three to fill—Claudia Coleman. One to Fill. (First Half)—Kennedy—Nelson—Wheeler & Potter—Revue de Luxe. (Last Half)—Jewell & Raymond; De Voe & Hosford, Staley & Birbeck.

KENOSHA, WIS.
Majestic—(First Half)—Jean & Arthur Keeley—Straight—Ray, Snow—Narine—Rose & Moon. (Last Half)—Kenny & Nelson—Kinsbury & Munson—Baxley & Porter.

KANSAS CITY, MO.
Globe—McMahon & Adelaide—Larose & Adams—Tid Bits of 1920—Lockwood & Rush. (Last Half)—Izetta—Champion—Fred Hughes & Co.—Monroe Bros.

LINCOLN, NEB.
Liberty—Izetta—Champion—Fred Hughes & Co.—Monroe Brothers—One to fill. (Last Half)—Minett & Riedl—At the Turnpike—Walmsley & Keating—One to fill.

MADISON.
Orpheum—(First Half)—Monahan & Co.—Johnny Johnston—Flirtation—Ray W. Snow—Cheyenne Days. (Last Half)—Cook & Valdaire—Harmon—Lester & Moore—Royal Gascoignes.

MOLINE.
Palace—(First Half)—Four Harmony Kings—Wm. H. Armstrong & Maud Smith—The Night Boat—Jim Doherty—Aeroplane Girls. (Last Half)—Samaroff & Sonia—Leon Varvara—Briscoe & Raub—Harrison & Dakin—Harry & Anna Seymour—Betty Anker Trio.

MASON CITY, IA.
Cecil—Ladellas—Will Fox & Co. (Last Half)—Adonis & Co.—Murphy & White—Jack Trainor & Co.

OTTAWA, ILL.
Gayety—(Sunday)—Hollins Sisters—One to fill—Revue de Luxe—Wheeler & Potter—Kennedy & Nelson.

OMAHA, NEB.
Empress—(First Half)—Buxter & Eddie—Walmsley & Keating—At the Turnpike—Minetti & Riedl. (Last Half)—Musical Christies—Robinson & Pierce—Jim Reynolds—Girls Will be Girls.

PEORIA, ILL.
Orpheum—(First Half)—Leon Varvara—Faber & Burnett—Sophie Tucker & Boys—Harry & Anna Seymour—Tayana Japs. (Last Half)—Three Blighty Girls—Grey & Byron—Valentine Vox—Sophie Tucker & Boys—Billy Beard—Three Melvin Bros.

QUINCY, ILL.
Orpheum—(First Half)—One to Fill—Holden & Herron. (Last Half)—Hollins Sisters—Rucker & Winfred—Sig. Franz & Co.

ROCKFORD.
Palace—(First Half)—Lester & Moore—Ferguson & Sunderland—Harry Hayden & Co.—Piller & Douglas—Cook & Valdaire. (Last Half)—Johnny Johnston—Four Harmony Kings—Ray Snow—Belmont's Canary Opera.

RACINE, WIS.
Rialto—(First Half)—Buddy Walton—Royal Gascoignes—Kane & Herman—Buch Bros. (Last Half)—The Melvilles—Jordan & Tyler—Flirtation—Olcott & Mary Ann—Herbert Dare.

SPRINGFIELD.
Majestic—(First Half)—Ward & Dooley—Billy Shone—Tonia Grey & Co.—Weston's Models D'Art. (Last Half)—Will & Harold Browne—Hildegarde Lachmann—Bill Robinson—Bessie Rempel & Him—Welch, Mealy & Montrose—The Golden Troupe.

SIOUX CITY.
Orpheum—(First Half)—Garcinetti Bros.—Murray Girls—Hope, Eden & Prescott—Murphy & White—Hubert Dyer & Co. (Last Half)—Forrest & Church—Two Ladellas—Ash & Hyams—Prescott & Eden—Chas. Wilson—Ye Song Shop.

ST. LOUIS, MO.
Columbia—(First Half)—Teschow Cats—Thelma—Three Chums—Barber & Jackson—Sterling & Marguerite. (Last Half)—Wurnelle—Shaw & Campbell—Rawson & Clare—Bayes & Fields. Grand—Aerial Pats—Mason & Bailey—McKowan & Brady—Rasso—Hugh Johnston—Gilroy, Dolan & Correll—The District School—Silver Duval & Co.—Ellis Nowlan & Co.

SOUTH BEND.
Orpheum—(First Half)—The Dohertys—Jewell & Raymond—Any Home—Ambler Bros. (Last Half)—Monahan & Co.—Mohr & Vermont—Lewis & Norton—Claudia Coleman—Stone & Hayes—Breen Family.

STREATOR, ILL.
Plumb—(Sunday)—Grey & Byron—Rucker & Winfred—Three Melvin Bros.

ST. JOE
Crystal—(First Half)—Burns Brothers—Five to fill. (Last Half)—Skipper, Kennedy & Reeves—Five to fill.

SIOUX FALLS, DAK.
Orpheum—(First Half)—Musical Christies—Robinson & Pierce—Charles Wilson—Girls Will be Girls. (Last Half)—Connell, Leona & Zippy—Four Gossips—Fred Allen—Arco Brothers.

TERRE HAUTE.
Dotson—Gardner & Hartman—John R. Gordon & Co.—Morgan & Gates—Davigneau's Celestials.

TOPEKA, KAN.
Novelty—(First Half)—Will & Gladys Ahearn—Millard Brothers—Perrine & Oliver—Princeton & Watson—Bottomley Troupe. (Last Half)—McMahon & Adelaide—Larose & Adams—Tid Bits of 1920—Lockwood & Rush.

WICHITA, KAN.
Princess—(First Half)—Myrtle Moore Trio—Melroy Sisters—James Grady & Co.—Hein & Lockwood—Isakawa Brothers. (Last Half)—Will & Gladys Ahearn—Millard Bros.—Perrone & Oliver—Princeton & Watson—Bottomley Troupe.

MARCUS LOEW CIRCUIT
NEW YORK CITY.

American—(First Half)—Gates & Finley—Bernice, La Bar & Beans—Paramo—Jas. Kyle McCurdy—Bobby Henshaw & Co.—Hendon & Clifton. (Last Half)—The Newmans—Jerome & Alright—Jarow—Downing & Bunin Sisters—Lain & Green—Creole Cocktail—Frank Sabini.

Victoria—(First Half)—Siegel & Irving—Fields & Burt—Emmett, Briscoe & Co.—Wm. Dick—Maxine Dancers. (Last Half)—Kanzawa Boys—Margaret Merle—Bernice, Le Bar & Beau—Lane & Smith—Graser & Lawlor.

Lincoln Square—(First Half)—Kanzawa Boys—Lain & Green—Howard & Martelle—Zelaya—Dance Festival. (Last Half)—Skating Macks—Rose Valyda—Belf & Belgrave—Barton & Sparling—Maxine Dancers.

Greeley Square—(Last Half)—Foxworth & Francis—Jerome & Albright—Rounder on Broadway—Anthony & Arnold—Ghormley Sisters & Co. (Last Half)—Harry Le Toy—Grace Leonard & Co.—Paramo—Lyle & Emerson—Ward & Wilson—Doree's Celeb.

Delancy Street—(First Half)—Upside Down Millettes—Patrice & Sullivan—Anger & Adelon—White, Black & Useless—Hank Brown & Co.—Russell & Hayes. (Last Half)—Ghormley Sisters—Thomas & Elise—Kibel & Kane—Babe La Tour & Co.—Kuma & Co.

National—(First Half)—Maxon & Morris—Babe Le Tour & Co.—Kibel & Kane—Ward & Wilson—Kuma & Co. (Last Half)—Dorothy Royce—Rolls Royce—Anger & Adelon—Dance Festival.

Orpheum—(First Half)—Mankin—Allen & Jones—Rose Valyda—Lyle & Emerson—Frank Sabini—Tom Brown's Revue. (Last Half)—Maxon & Morris—Field & Burt—Rounder on Broadway—Wm. Dick—Hite, Reflow & Lohr.

Boulevard—(First Half)—Harry Le Toy—Dorothy Royce—Jeff Healy & Co.—Barton & Sparling—Doree's Celebrities. (Last Half)—Zoler & Knox—Will & Mary Rogers—Sweeties.

Avenue B—(First Half)—The Pashleys—Shields & Bentley—Ferro & Bello—Skelly Helt Revue—Lane & Smith—Margaret Hanley. (Last Half)—Chief Hendeloa—Bonner & Powers—Mimic World.

BROOKLYN
Metropolitan—(First Half)—Margaret Merle—Will & Mary Rogers—Graser & Lawlor. (Last Half)—Siegel & Irving—Bennett & Lee—White, Black & Useless—Hank Brown—Tom Brown's Revue.

Fulton—(First Half)—Lockhart & Laddie—Harris & Holley—Browning & Rumin Sisters—Ralph Whitehead. (Last Half)—Upside Down Millettes—Shields & Bentley—Howard & Martelle—Zelaya—Skelly & Helt Revue.

Palace—(First Half)—Willie Karbe—Bonner & Powers—Mimic World. (Last Half)—Rhyme & Rhyme of 1921—Mallon & Case—Three Lees.

Warwick—(First Half)—Chief Tendeche—Mercedes—Friend & Downing. (Last Half)—Margaret Hanley—Patrice & Sullivan—Rawles & Van Kauffman—Ralph Whitehead.

BALTIMORE, MD.
Ling & Long—Rose Garden—Eddie & Grace Parks—Texas Comedy 4—Three Walters.

Boston—(First Half)—Smilletta Sisters—Benson & Sterling—Armstrong & Joyce—Renard & West—

Attractions at City Theatres

CAPITOL B'way at 51st St.
Edward Bowes, Mgr. Dir.
WEEK JANUARY 30
GOLDWYN PRESENTS
GODLESS MEN
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAPPEL

GOOD TIMES World's Biggest
AT THE est Prices
HIPPODROME MATINEE DAILY
Seats Selling 4 Weeks in Advance

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 30 and 75c. Every
night. 25, 30, 75, 91, 91.50
DOROTHY JARDON, VAN HOVEN, SARAH
PADDEN, MISS JULIET, ERNEST EVANS &
GIRLS, MARMEIN SISTERS & SCHOOLER,
others and TRIXIE FRIGANZA.

GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St.
Mat. Wed. and Sat.
Eves. 8.30

GEO. M. COHAN'S PRODUCTION
OF
**"THE MEANEST
MAN IN THE WORLD"**
Cast Includes
OTTO KRUGER and MARION COAKLEY

60. COHAN Theatre, B'way and 43d St.
Evs. 8.30; Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 36th St.
Evs. 8.15; Mats. Wed. & Sat. 8.15

GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A
GRAND OLD NAME

ELTINGE Thea. W. 42d St. Evs. 8.45
Mats. Wed. & Sat. 8.30

A. H. WOODS Presents

"LADIES NIGHT"
In a Turkish Bath—A FARCE COMEDY

LYCEUM West 45th St. Eves. 8.30
Mats. Thurs. and Sat. 8.30

DAVID BELASCO Presents
INA CLAIRE In a New Comedy
By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 42nd St. Eves. 8.20
Mats. Wed. and Sat.

JOHN GOLDEN Presents
GRACE LARUE & HALE HAMILTON
in a Selfish Comedy

DEAR ME;

OLYMPIC 14th Street,
Near 3d Av.

THIS WEEK
WHIRL OF MIRTH
Next Week—RECORD BREAKERS

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway

Record Breakers
Next Week—BEAUTY REVIEW
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre Ralph Avenue and Broadway

FOLLY TOWN
Next Week—BON TONS

Jay M. Fulton St. Mat.
Tel. Main 1893. Daily
STAR KANDY KIDS
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
TOWN SCANDALS
Next Week—MAIDS OF AMERICA

KYRA

With "Passing Show"

MURRAY HOWARD AND DAVE HOFFMAN

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT

Direction—JACK POTSDAM

E. PEAT GUS SENNA & STEVENS

WASH DAY IN CHINATOWN

Direction—MARK LEVY

JULIUS FOXWORTH & FRANCES SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVY

THE BRAMINOS

MUSICAL CLOWNS

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

CHIEF TENDEHOA

AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

FRANK CALLAN & KENYON TOM

DIRECTION ARE FEUDERS

BOOKED SOLID 6 WEEKS, LOEW CIRCUIT

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

JACK GREGORY AND CO.

in "NOVELTY LAND"

America's Most Artistic and Original Novelty Act. Always working. (Reason) we produce the goods with flash and accuracy. Now starting West for Mr. Loew. And say, Pals, we feel at home. Regards to Friends.

THE LADDER OF FAME CLIMBED AT LAST WORLD FAMOUS CAPTAIN BRAY

My Grandest and Greatest Water Circus Ever Seen

New sensational Water Acts. Thrilling Naval Battle. My Jiggs Comedy Water Act will draw the kids. The funniest show on water. You will say so. Barnum said "He who draws the crowds must have the show." Address CAPT. GEO. BRAY, P. O. Box, 582, Richmond, California.

EDWARDS SUES ORVILLE HARROLD

Gus Edwards, the vaudeville producer, has brought suit against Orville Harrold, the operatic tenor for \$150,000 for alleged breach of contract.

Edwards claims to have "discovered" Harrold in a small quartette and to have given him a chance, signing him up on an eighteen-years' contract.

"I made him what he is today," said Edwards, "and now he has forgotten me," and furthermore stated that he had arranged to have Oscar Hammerstein hear Harrold and had waived the terms of his contract for a period of two years so that Harrold might go abroad and study.

When Harrold returned, said Edwards, he asked me to let him off until he could get on his feet, and wrote letters to that effect which I shall use as evidence in my suit.

SHOW ALMOST GOES TO DOGS

LONDON, Ontario, Jan. 31.—"Dog-gone," said Manager Harry Young of the Majestic Players, who are presenting "Pollyanna" this week at the Majestic Theatre here, when it was found that two bull pups which were to be used in the show were exactly the same size. Between the first and last act there is a lapse of five years; the pup's growth is supposed to be one of the indications of that fact. When it was time to raise the curtain for the third act, the manager discovered that the pups were as much alike as Ike and Mike. The show was held up for half an hour until one of the stage hands rushed in with a full-grown dog.

"CHOW" BREAKS ALL RECORDS

LONDON, Jan. 30.—"Chu Chin Chow," the musical spectacle, which opened at His Majesty's Theatre, Haymarket, London, on August 31, 1916, is still playing at that theatre, and has given over 2,000 performances. It has broken all records, both for length of run and number of performances, and has played to over 3,000,000 people.

Three road companies are giving the play throughout the United Kingdom, and there are other companies touring India, South Africa and Australia. It was produced in New York in October, 1916, and is still being shown in America, the company at present being in Canada.

STARS BOOKED FOR CANADA

MONTREAL, Jan. 29.—George F. Driscoll, who returned this week after a month's visit in England, has announced that he has booked for a tour of the Trans-Canada theatres the following stars, who will head their own shows: Gerald Du Maurier, Matheson Lang, George Robbery, Sir John Hare and Lady Forbes-Robertson. An all-star dramatic company will sail from England for Canada this week to make the tour.

The dramatic company will present "The Royal Divorce" and "The Prince and the Beggar Maid."

KIPLING WRITES FOR SCREEN

LONDON, Eng., Jan. 21.—Rudyard Kipling has joined the school of scenario writers. For years he has stoutly refused to be enticed into a contract to supply picture plays. Only two of his works, "The Light That Failed" and "The Naulakha" have ever been filmed. He has now decided to write a series of plays especially for the film.

TENNESSEE KILLS BLUE LAW

NASHVILLE, Tenn., Jan. 27.—Tennessee has gone on official record as opposing the Puritanical Blue Law bill, the Senate defeating the measure by a vote of 25 to 2. The law, as framed, asked for the abolition of all character of Sunday amusements, the printing of newspapers and the running of trains.

"3 KISSES" IS NOW "RUFFLES"

The name of Wilmer and Romberg's production of "Three Kisses," has been changed to "Ruffles." The show is booked to open on February 27.

FILM MEN AID HOOVER

Three hundred thousand children will attend special matinees Saturday at the moving picture theatres in this city for the benefit of the European Relief Council. Films showing relief work for the youngsters abroad will be shown. Sam C. Lamport heads the committee in charge, which has underwritten the sale of the 300,000 tickets. This means \$150,000,000 toward the \$2,500,000 moving picture people are trying to raise throughout the country.

That night there will be special performances at the Capitol Theatre. Mr. Damrosch will lead a vocal chorus and Victor Herbert the orchestra. Mr. Hoover will be present.

ADA MAE WEEKS SUES CORT

Ada Mae Weeks, recently featured in "Jim Jam Jems," applied in the Supreme Court last week for a temporary injunction restraining John Cort from interfering with her efforts to obtain a new position. Decision on the application was reserved.

She has further begun suit against Cort for \$25,000, alleging that he compelled her, by calling her names and cutting her salary, to break her contract with the "Jim Jam Jems" company. Later, according to her statement, when she tried to obtain employment with other managers, she learned that Cort had written the Producing Managers' Association that she was still under contract with him.

FIRST ZIEGFELD FILM SHOWN

W. K. Ziegfeld's first film production "The Black Panthers' Club," was given a private showing last Thursday. The new company is known as the Ziegfeld Cinema Corporation. It required eight weeks at the Fort Lee Studios to produce the picture, which has as its star Miss Florence Reed. Emile Chautard directed. Tyrone Power, Earle Foxe, Norman Trevor, Henry Stephenson, William Roselle, Paula Shay, Mlle. Dazie, Ernest Lambert and a score of others appear in the photoplay. Ethel Donohoe, prominent stage author, is responsible for the book, picturized by Philip Bartholomae, playwright.

BARTHELMESS FOR "EXPERIENCE"

Richard Barthelmess, motion picture star, has been engaged by Jesse L. Lasky for the role of Youth in the Paramount screen version of George V. Hobart's "Experience," which is to be filmed under the direction of George Fitzmaurice. This engagement is in accord with the recently announced policy of the Famous Players-Lasky Corporation of offering all-star casts in its new productions. Mr. Barthelmess has played many leading parts in D. W. Griffith's pictures, among them being "Broken Blossoms" and "Way Down East."

"LINCOLN" AUTHOR IN N. Y.

John Drinkwater, dramatist and author of "Abraham Lincoln," is in New York, having arrived from London on Friday. He came to witness the premiere of "Mary, Queen of Scots," which is to be produced next month by William Harris. The dramatist is also at work on another play "Robert E. Lee," which will depict the life and times of the great confederate commander. Mrs. Drinkwater is with the author.

GROCK GETS A PRESENT

LONDON, Eng., Jan. 6.—At the conclusion of the performance at the London Coliseum recently, Grock, the famous French clown, was presented with an oil portrait of himself, as the gift of admirers. Grock played in America last season for three weeks.

"3 DAUGHTERS" AT MATINEES

LONDON, Jan. 28.—Eugene Brieux's play, "The Three Daughters of M. Dupont," began a series of daily matinees at the Garrick on last Monday. Leon M. Lion and Ethel Irving are presenting it and are featured.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Peoples, Philadelphia, 31-Feb. 5; Palace, Baltimore, 7-12.
 Abe Reynolds Revue—Stamford, Conn., 2; Park, Bridgeport, 3-5; Empire, Providence, 7-12.
 Best Show in Town—Gayety, Omaha, Neb., 31-Feb. 5; Gayety, Kansas City, 7-12.
 Bostonians—Columbia, Chicago, 31-Feb. 5; Berchell, Des Moines, Iowa, 6-9.
 Bowery—Miner's Bronx, New York, 31-Feb. 5; Orpheum, Paterson, 7-12.
 Bon Tons—Hurtig & Seamon's, New York, 31-Feb. 5; Empire, Brooklyn, 7-12.
 Big Wonder Show—Star, Cleveland, 31-Feb. 5; Empire, Toledo, 7-12.
 Dave Marion's Own—Gayety, Montreal, Can., 31-Feb. 5; Empire, Albany, 7-12.
 Ed Le Wrothe's Best Show—Majestic, Jersey City, 31-Feb. 5; Perth Amboy, N. J., 7; Plainfield, 8; Stamford, Conn., 9; Park, Bridgeport, 10-12.
 Flashlights of 1920—Star & Garter, Chicago, 31-Feb. 5; Gayety, Detroit, 7-12.
 Follies of the Day—Gayety, Detroit, 31-Feb. 5; Gayety, Toronto, Ont., 7-12.
 Folly Town—Empire, Brooklyn, 31-Feb. 5; Empire, Newark, 7-12.
 Girls de Looks—Orpheum, Paterson, 31-Feb. 5; Majestic, Jersey City, 7-12.
 Girls of the U. S. A.—Empire, Providence, 31-Feb. 5; Casino, Boston, 7-12.
 Girls from Happyland—Gayety, Washington, 31-Feb. 5; Gayety, Pittsburgh, 7-12.
 Golden Crooks—Lyric, Dayton, 31-Feb. 5; Olympic, Cincinnati, 7-12.
 Hip Hip Hooray Girls—Berchell, Des Moines, Iowa, 30-Feb. 2; Gayety, Omaha, 7-12.
 Hits and Bits—Gayety, Kansas City, 31-Feb. 5; open 7-12; Gayety, St. Louis, 14-19.
 Harry Hastings Big Show—Empire, Albany, 31-Feb. 5; Gayety, Boston, 7-12.
 Jollities of 1920—Gayety, Toronto, Ont., 31-Feb. 5; Gayety, Buffalo, 7-12.
 Jack Singer's Own Show—Gayety, Buffalo, 31-Feb. 5; Gayety, Rochester, 7-12.
 Jingle Jingle—Palace, Baltimore, 31-Feb. 5; Gayety, Washington, 7-12.
 Lew Kelly Show—Gayety, St. Louis, 31-Feb. 5; Columbia, Chicago, 7-12.
 Mollie Williams' Own Show—Casino, Boston, 31-Feb. 5; Columbia, New York, 7-12.
 Maids of America—Columbia, New York, 31-Feb. 5; Casino, Brooklyn, 7-12.
 Million Dollar Dolls—Jacques, Waterbury, 31-Feb. 5; Miner's Bronx, New York, 7-12.
 Powder Puff Revue—Gayety, Rochester, 31-Feb. 5; Bastable, Syracuse, N. Y., 7-9; Gayety, Utica, 10-12.
 Peek-a-Boo—Gayety, Pittsburgh, 31-Feb. 5; Park, Youngstown, O., 7-9; Grand, Akron, 10-12.
 Parisian Whirl—Olympic, Cincinnati, 31-Feb. 5; Star & Garter, Chicago, 7-12.
 Roseland Girls—Gayety, Boston, 31-Feb. 5; Grand, Hartford, Conn., 7-12.
 Rose Sydel London Belles—Empire, Toledo, 31-Feb. 5; Lyric, Dayton, 7-12.
 Snappy Snaps—Bastable, Syracuse, N. Y., 31-Feb. 2; Gayety, Utica, 3-5; Gayety, Montreal, Can., 7-12.
 Social Maids—Casino, Philadelphia, 31-Feb. 5; Hurtig & Seamon's, New York, 7-12.
 Step Lively Girls—open 31-Feb. 5; Gayety, St. Louis, 7-12.
 Sporting Widows—Empire, Newark, 31-Feb. 5; Casino, Philadelphia, 7-12.
 Town Scandals—Casino, Brooklyn, 31-Feb. 5; People's, Philadelphia, 7-12.
 Twinkle Toes—Park, Youngstown, O., 31-Feb. 2; Grand, Akron, 3-5; Star, Cleveland, 7-12.
 Victory Belles—Grand, Hartford, Conn., 31-Feb. 5; Jacques, Waterbury, 7-12.

AMERICAN WHEEL

All Jazz Revue—Grand, Worcester, 31-Feb. 5; Plaza, Springfield, 7-12.

Bathing Beauties—Gayety, Milwaukee, 31-Feb. 5; Haymarket, Chicago, 7-12.
 Beauty Trust—Gayety, St. Paul, 31-Feb. 5; Gayety, Milwaukee, 7-12.
 Beauty Revue—Holyoke, Mass., 31-Feb. 1; Greenfield, Feb. 2; Miles, Schenectady, 3-5; Gayety, Brooklyn, 7-12.
 Broadway Belles—Standard, St. Louis, 31-Feb. 5; Century, Kansas City, 7-12.
 Big Sensation—Academy, Pittsburgh, 31-Feb. 5; Penn Circuit, 7-12.
 Cabaret Girls—Gayety, Newark, 31-Feb. 5; Reading, Pa., 10; Grand, Trenton, 11-12.
 Cute Cuties—Haymarket, Chicago, 31-Feb. 5; Park, Indianapolis, 7-12.
 Follies of Pleasure—Empire, Hoboken, 31-Feb. 5; Cohen's, Newburgh, 7-9; Cohen's, Poughkeepsie, 10-12.
 French Follies—Plaza, Springfield, 31-Feb. 5; Holyoke, 7-9; Greenfield, 10; Gayety, Brooklyn, 14-19.
 Girls from Joyland—Lyceum, Columbus, 31-Feb. 5; Empire, Cleveland, 7-12.
 Girls from Follies—Avenue, Detroit, 31-Feb. 5; Arademy, Pittsburgh, 7-12.
 Grown Up Babies—Penn Circuit, 31-Feb. 5; Gayety, Baltimore, 7-12.
 Hurly Burly—Gayety, Louisville, 31-Feb. 5; Empress, Cincinnati, 7-12.
 Jazz Babies—Bijou, Philadelphia, 31-Feb. 5; Star, Brooklyn, 7-12.
 Joy Riders—open, 31-Feb. 5; Gayety, Minneapolis, 7-12.
 Kewpie Dolls—Century, Kansas City, 31-Feb. 5; open 7-12; Gayety, Minneapolis, 14-19.
 Kandy Kids—Star, Brooklyn, 31-Feb. 5; Empire, Hoboken, 7-12.
 Lido Lifters—open, 31-Feb. 5; Trocadero, Philadelphia, 7-12.
 Mischief Makers—Binghamton, N. Y., 31-Feb. 2; Elmira, 3; Niagara Falls, 4-5; Star, Toronto, Ont., 7-12.
 Monte Carlo Girls—Majestic, Scranton, 31-Feb. 5; Binghamton, 7-9; Elmira, 10; Niagara Falls, 11-12.
 Naughty Naughty—New Bedford, 31-Feb. 2; Fall River, 3-5; Grand, Worcester, 7-12.
 Pat White's Gayety Girls—Park, Indianapolis, 31-Feb. 5; Gayety, Louisville, 7-12.
 Parisian Flirts—Academy, Buffalo, 31-Feb. 5; Cadillac, Detroit, 7-12.
 Puss-Puss—Gayety, Baltimore, 31-Feb. 5; open, 7-12; Bijou, Philadelphia, 14-19.
 Razzle Dazzle—Star, Toronto, Ont., 31-Feb. 5; Academy, Buffalo, 7-12.
 Round the Town—Empire, Cleveland, 31-Feb. 5; Avenue, Detroit, 7-12.
 Record Breakers—Gayety, Brooklyn, 31-Feb. 5; Olympic, New York, 7-12.
 Some Show—Howard, Boston, 31-Feb. 5; New Bedford, 7-9; Fall River, 10-12.
 Social Follies—Englewood, Chicago, 31-Feb. 5; Standard, St. Louis, 7-12.
 Stone & Pillard's—Gayety, Minneapolis, 31-Feb. 5; Gayety, St. Paul, 7-12.
 Sweet Sweetie Girls—Cadillac, Detroit, 31-Feb. 5; Englewood, Chicago, 7-12.
 Tattle Tattle—Empress, Cincinnati, 31-Feb. 5; Lyceum, Columbus, 7-12.
 Tiddle de Winks—Cohen's, Newburgh, 31-Feb. 2; Cohen's, Poughkeepsie, 3-5; Howard, Boston, 7-12.
 Tempters—Reading, Pa., Feb. 3; Grand, Trenton, 4-5; Bijou, Philadelphia, 7-12.
 Tidbits of 1920—Trocadero, Philadelphia, 31-Feb. 5; Majestic, Scranton, 7-12.
 Whirl of Mirth—Olympic, New York, 31-Feb. 5; Gayety, Newark, 7-12.

PENN CIRCUIT

Monday—Johnstown, Pa.
 Tuesday—Cumberland, Md.
 Wednesday—Altoona, Pa.
 Thursday—Williamsport, Pa.
 Friday—Lancaster, Pa.
 Saturday—York, Pa.

MISS WORTH GETS FINE PRESENT

Madlyn Worth, of the "Social Follies," was presented with a deed for a bungalow and a garage recently while the show was playing Philadelphia. The presentation followed a theatre party given her.

SUNDAY SHOWS LEGAL

BALTIMORE, Jan. 23.—Opponents here of the efforts of certain religious and reform organizations which are seeking a stricter observance of the laws respecting Sunday amusements were encouraged by these excerpts from a ruling on the subject this week by State Attorney General Armstrong.

"The complexity of our modern life," says the Attorney General, "has presented new living conditions, whose requirements have led to a more liberal construction and application of these restrictive measures (the so-called Blue Laws).

"If they were given a literal application it would be illegal for churches to maintain paid choirs. The church member who is driven to service by his paid chauffeur would be a violator of the law."

The opinion was transmitted to Police Commissioner Gaither, of this city, who had asked for a ruling as to whether public entertainments on Sunday at which collections are taken up are legal or illegal. Mr. Armstrong holds in substance that Sunday entertainments and gatherings, promoted for the intellectual, moral and cultural improvement of the community, not for the financial benefit of persons or corporations, and which do not interfere with religious worship, are not unlawful and may not be interfered with.

NEW HOUSE A TRIANGLE

The unique construction of the new Ambassador Theatre, which the Shuberts will open February 7, adds another opportunity for the application of the old one about necessity being the mother of invention.

The stage end has been placed cornerwise in the lot in West 49th street, making it possible to seat 1,300 persons in the orchestra and balcony. Had the theatre been constructed along usual lines with the stage and proscenium arch paralleling the street, only 900 persons could have been seated.

"COGNAC" POSTPONED

The opening of "Cognac" has been indefinitely postponed and will not occur for at least two weeks.

The Shuberts had planned it for an opening last week at the Princess Theatre but no reason has been given for the delay.

McGOVERN DIES IN ACCIDENT

CHICAGO, Ill., Jan. 31.—William E. McGovern, of the McGovern Brothers, owners of the Liberty Inn and recently indicted before Judge Landis for violating the prohibition law, found guilty and sentenced to two years and fined \$10,000, will not have to serve his sentence or pay his fine. Billy McGovern was killed on Thursday morning when his automobile was struck by a U. S. mail truck and the cabaret proprietor was instantly killed. He was 55 years of age.

MISS TUCKER'S ONE-NIGHT STAND

CHICAGO, Ill., Jan. 31.—Sophie Tucker, who has been playing the small time around Chicago, headlining outlying houses for week stands, has accepted a contract to sing at the ballroom in White City for one evening. The management of the ballroom at White City is said to have agreed to pay the star a tremendous price for the one evening. She is the feature attraction of a "Country Store Night."

DILLINGHAM EXTENDS CONTRACTS

Belle Story, Nanette Flack and Virginia Futrelle, who were originally engaged for twenty-five weeks at the Hippodrome for "Good Times," have had their contracts extended by Dillingham and will continue throughout the run of the spectacle.

MOHIEN MOVING

Mahien, the costumer, will move to his new headquarters, the La Mail building, on West 47th street, February 15.

Write for
COLOR CHART
 and Booklet
HOW TO MAKE-UP

STEIN'S
 MAKE-UP
 M. Stein Cosmetic Co.
 430 Broome St., New York

H&M

TRUNKS CAN NOW BE BOUGHT
 IN NEW YORK CITY

PRICES REDUCED

\$100.00 TRUNKS, NOW.....\$50.00
 90.00 TRUNKS, NOW.....40.00
 85.00 TRUNKS, NOW.....35.00
 65.00 TRUNKS, NOW.....25.00

MAIL ORDERS FILLED—F. O. B. NEW YORK CITY

Slightly Used Trunks and Shopworn Samples of All Standard Makes Always on Hand

Samuel Nathans

SOLE AGENT FOR H & M
 TRUNKS IN THE EAST

531 Seventh Ave., N. Y. City.

Between 38th and 39th Streets

RETURN OF **MAUDE ROCKWELL** TO VAUDEVILLE
 In "SONG STUDIES"
 UNDER MANAGEMENT
 MESSRS. FITZPATRICK & O'DONNELL

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO MARSTON | **GEO. RANDALL** | **CHAS. ELLWOOD**
 IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Fascinating
 Impersonator

FRANCIS RYAN

Direction
MORRIS and FEIL

\$2,000,000 THEATRE OPENS

PHILADELPHIA, Pa., Jan. 31.—The new Stanley Theatre was opened to the public this morning at 11 o'clock, after having had its inaugural premiere the evening before. In commemoration of the premiere, the president of the Stanley Company of America, Jules E. Mastbaum, tendered a dinner to a body of distinguished guests. The Stanley Theatre is one of the most beautiful structures in the Quaker City, and represents an investment of \$2,000,000. The structure is really a memorial to the late Stanley V. Mastbaum, and architecturally is a delight to the eye, being most elaborate, and built on massive lines. In point of public comfort, it is truly the last word in cinema construction. The interior decorations are richly conceived, an ornamented ceiling dome spreading a myriad of color light effects, which sparkle against the gold leaf background.

The proscenium arch, the work of Anton P. Alters, an artist of rare ability, and who won renown through his artistic achievements at The Hague, Holland, brings forth "Beauty Crowned by the Muses." The painting is flooded with light, and lends added value to the mural suggestion implanted. In the mezzanine, another painting, "La Carnaval," by Captain Geo. Harding, holds the attention. This colorful production features Pierrot, Harlequin and Columbine. On the side walls other paintings are historical in their groupings, and include Joan of Arc, Christopher Columbus, etc. All of this artistic element, strikes the auditor the instant he is inside the spacious halls. At the opening of the theatre, it brought forth "Ahs," and surprised "Ohs," bearing silent approbation for the builders, artists and all others interested.

The Stanley Theatre accommodates 4,000 persons, and every seat in the house affords an unobstructed view of the stage and screen. The chairs are of red silk velour finish and fold neatly into the back of the seat. From this point alone the investment for each chair represents \$27. There are four lower stage boxes and two upper ones on each side of the house. Four loges are located on each side of the first floor, each accommodating 12 persons. On the balcony floor, in direct line with the edge of that part of the building, a complete tier of loges span themselves across the entire auditorium—twenty in all—while above this balcony are fourteen similar compartments.

The exterior of the building represents an artistic blending of iron and glass against which is reflected thousands of lights. Marble and terre cotta offset any severity that may have swerved from the architectural solidity. The program boards are illuminated by shaded lights, compelling attention through the efficient method employed by casting beams upon the photographs shown. The ticket booth is of bronze and rose marble. There are spacious rest rooms, a delightful manager's office, smoking parlors, all fitted up with the heaviest sort of carpets and furnishings. The stage itself is completely equipped with dressing rooms, flies, and is ready to adapt itself to scenic as well as spoken plays.

The projection room conforms to the requirements of the law, and the machines used are the very latest models obtainable. An organ which cost \$100,000, holds attractive position, although concealed from sight, the tone waves coming through handsomely decorated grills over the stage boxes. The musicians have a room of their own, fitted up to meet the requirements of the most critical. Marble drinking fountains are scattered throughout the edifice. Heating and cooling apparatus is installed for winter and summer use, and, in a word, nothing has been left undone to make this house the leading example of completeness and beauty, in so far as it concerns the cinema theatre.

Patrons are enthusiastic over it.

SCHANK WITH "KANDY KIDS"

Claude Schank closed as advance man of the "Kandy Kids" at the Star, Brooklyn, last Saturday night. He opened Monday ahead of Peck and Jennings' "Jazz Babies" in Brooklyn.

VAUDEVILLE BILL & NEWS

(Continued from Page 31)

Johnson Bros. & Johnson—Keno, Keyes & Melrose. (Last Half)—Noel Lester—Morley & Mack—Benn Lynn—Eckhoff & Gordon—Marshall & O'Connor—Futuristic Revue.

FALL RIVER.

(First Half)—Noel Lester—Morley Mack—Eckhoff & Gordon—Marshall & O'Connor—Futuristic Revue. (Last Half)—Smilett Sisters—Armstrong & Joyce—Renard & West—Johnson Bros. & Johnson—Keno, Keyes & Melrose.

HAMILTON, CANADA.

Eugene Bros.—Maude Allen & Co.—Fisher & Hurst—Andrew Mack—Fisher's Circus. (First Half)—Grace Leonard—Sweeties—Imperial 4—Flying Howards. (Last Half)—Mankin—Rose & Le Bell—Mercedes—Friend & Downing—Hanson & Clifton.

OTTAWA, CANADA.

Tate & Tate—Williams & Taylor—Edwyn's Mamba Band—Adrian—Dancers Supreme.

PROVIDENCE.

(First Half)—Ward & Gory—Clifton & Kramer—Ben Lion—Lyndell, Laurell & Co.—Julia Curtis—Gordon & Germaine. (Last Half)—Hip Raymond—Benson & Sterling—Lowe, Evans & Stella—Salvation Sue—Lewis & Thornton—Brower Trio.

SPRINGFIELD.

(First Half)—Hip Raymond—Lowe, Evans & Stella—Salvation Sue—Lewis & Thornton—Brower Trio. (Last Half)—Gordon & Germaine—Ward & Gory—Clifton & Kramer—Julia Curtis—Lyndell, Laurell & Co.

TORONTO, CANADA.

Bollinger & Reynolds—Gilbert Sisters—Payton & Lum—Murray & Lane—Frazier & Bunce—Wesley Johnson & Co.

Uptown—(First Half)—Whitlock & Hyman—Gordon & Kitley—Four Juvenile Kings. (Last Half)—Hickey & Hart—Coleman Goetz & Co.—La Toy's Models.

WASHINGTON, D. C.

Wilbur & Lyke—Belbridge & Grammer—Hart & Helena—Bernard & Meyers—Nine O'Clock.

LONDON, CANADA.

(First Half)—Pasquale & Powers—Jack Polk—Dan Holt & Co. (Last Half)—Ardell & Tracey—Orbenn & Dixie—Moher & Eldridge.

"THE PARTNERS" FOR LONDON

Joe Milton and Irving Geer are to sail for London on the *Aquitania*, February 26, to appear in "The Partners," the vaudeville sketch by James Horan. The act has been routed on the other side by Harry Green, now playing there in "The Cherry Tree," and who had formerly appeared in the sketch.

WARREN TURNS PRODUCER

Ed. Warren, formerly of the team of Warren and Templeton, has turned producer and has two new acts now breaking in called "The Firebugs," and "The Chauffeur Girls." He has twelve new acts in preparation for next season.

BURLESQUE NEWS**B. F. KAHN IN THE WEST**

B. F. Kahn and Mrs. Kahn left New York on the Twentieth Century Limited Sunday for Chicago, where they attended the funeral of a nephew Monday. They left Chicago Tuesday for a visit at Mrs. Kahn's home in Nashville, Tenn., and will go to Cincinnati Thursday night, returning to New York next Monday.

BILLIE DAVIES CLOSES

Billie Davies has closed with the "Girls from Joyland." Mabel Baker is the new prima donna with that company.

PICKETT REPLACES CHRISTIE

Frank Pickett opened Monday at the Peoples, Philadelphia, with Al Reeves "Joy Bells," taking Lew Christie's place, who left the show in Brooklyn Saturday night.

PERFORMERS AT SARANAC

SARANAC LAKE, N. Y., Jan. 27.—A few of the theatrical performers, who are spending the Winter here are Eddie Courtney, Jim Glynn, Jack Pudig, Les Hathaway, Blanche McNulty, Charlie Goldberg, Joe Adams, Clarence Foy, Fromce Hennessy, Alice Brady, Mr. and Mrs. Richard Carlson and the Juggling Barretts.

LUZETTA BARBOUR MARRIES

Luzetta Barbour, sister of Ruth Barbour, of the "Follies of Pleasure" Company, was married to Gus Shaw, a non-professional on Jan. 22, in New York. Mrs. Shaw was with Fred Irvin's Big Show several years ago.

"4 HUSBANDS" TO BE REVIVED

"The Four Husbands" is to be put on again by Buckley and Sullivan and will open around New York next week. George Jinks will play the lead.

NEW ORPHEUM TO OPEN

The new Orpheum Theatre at New Orleans will open February 7th with Singer's Midgits, Bert Baker and Co., Mlle. Litzel, Patricola, Powell and Wallace, the Three Bobs and one to fill.

BOB REILLY RETURNS

Bob Reilly, son of the late James Reilly and May Templeton of "Broommaker" fame, arrived from England, last week, accompanied by his wife. He is negotiating for an early appearance in their high-class Irish sketch.

BURT GREEN IS ILL

Burt Green is sick again, having contracted a cold, and is resting in Cleveland, while Irene Franklin is playing Buffalo. Green expects to rejoin the act shortly.

LOEW OPENING TWO HOUSES

Two new Loew houses will open during the current month. The first of these will be the State theatre in Cleveland, which will open on Saturday, Feb. 5th, with a motion picture policy. The house seats 3,200. The other will be the State Theatre in Indianapolis, which will play five vaudeville acts and a feature film on a full week stand basis doing three shows a day. This house will seat over 3,000.

It was learned this week, that all Loew houses now under course of construction, or that will be built in the future, will be known as State Theatres, in those towns where a State theatre is not located. Every house being built by Loew, incidentally, will seat at least three thousand people. There are about twenty-five houses being planned or built at present.

NEW REVUE FOR PICCADILLY

The Piccadilly Restaurant in Brooklyn is installing a new revue written and produced, and now being rehearsed by Arthur Hunter.

DEATHS

MADGE DARRELL, who appeared successfully in burlesque and vaudeville, died at the Miserecordia Hospital, January 14, after a lingering illness caused by cancer of the stomach.

Miss Darrell was forty-two years of age and the wife of John Williams of the former team of Williams and West; her last appearance in vaudeville was with Frank Dobson in "The Sirens."

IN MEMORY OF MR. SAM GOLDIE

who died twelve years ago Feb. 3rd. Gone but not forgotten.

A PLATONIC FRIEND
MARGIE HILTON

MME. MARIE BONFANTI, seventy years, who in Niblo's Garden days was a favorite in "The Black Crook," died last Wednesday in Roosevelt Hospital of heart trouble. Mme. Bonfanti was born in Italy and made her first public appearance at Covent Garden, London. Her debut in this country was with "The Black Crook." Later she became danseuse in the Metropolitan Opera Company. Up to five years ago she conducted a dancing school in this city.

HUGH J. NIXON, sixty-two years, died last Wednesday at Bellevue Hospital. He had been on the stage for forty years and had appeared in many Broadway productions, including George M. Cohan's "Get Rich Quick Wallingford," and William A. Brady's "Life."

IN LOVING MEMORY Joseph Kaufman

DIED FEBRUARY 1, 1918

ETHEL CLAYTON KAUFMAN

CHARLES COLEMAN, manager of the Victoria Theatre, the Bronx, died at his home, 642 Faile street, New York, on Sunday last, of apoplexy.

MISS LIZZIE GOODS, a well-known actress, died last week at the Lenox Hill Hospital. She was the former wife of George Bothner, the prominent boxing and wrestling referee and former champion lightweight wrestler. She was fifty years old and resided at 360 West Forty-sixth street. The funeral services, which were conducted by the Actor's Fund of America, were held on Tuesday at the Funeral Church.

FRANK RISBALE, sixty years, died last Thursday at Bellevue Hospital. He was born in Australia and after arriving in this country became well known as a singer in musical comedy. His last appearance was with the Gallo Opera Company.

FRANK RILEY, comedian, died at his home in St. Louis, Mo., on January 18, of pneumonia. He was connected with the blackface team of Riley and Hughes.

ACTORS ASSOCIATION MEETING

LONDON, Eng., Jan. 28.—The annual general meeting of the Actors' Association is scheduled to take place on January 30. Representation of the Actors' Association in the Entertainments National Industrial Council will be proposed and voted upon.

LETTER LIST

GENTLEMEN	Lovett, Berensford	Burnett, Babe
Ayers, Walter	Lewis, Jack	Brown, Flo
Astellas, S.	Leroy, Leon	Calvert, Esie
Bovis, William	Lemuel, W. E.	Clyde, Ora
Bertelsen, P. E.	Le Terve, Geo.	Dair, Billy
Bertrand, Bert	Mack, Ernest	Daniel, Mary
Bennett, Sidney	Milton & Herbert	Darrow, Jean
Clark, Larry	March, G. R.	Evans, May
Christy, Lew	Mardo & Davis	Florence, Naomi
Childers, Naomi	Milo, Jack	Finnell, Carrie
Carr, F. B.	McReynolds, Leon	Garnier, Ruth
Collins, C. W.	Marco, James	Gieves, Elva
Cox, Sidney	Nordstrom, Leroy	Gordon, Dottie
Deltorville, Joe	Oliver, Odis L.	Hall, Artie
Dutton, Charles	Postal, Piv	Harding, Oliver
Freud, Joe	Prior, Ernie	Harris, Mrs. Bill
Glass, Herbie	Rickus, Ralph	Hendrix, Clara
Gallagher, Jas.	Randall, George	Holley, Marie
Hutchinson & Sadler	Rogers, Harry	Le Fèvre, Marie
Hudgins, Johnnie	Reynolds, Roy J.	Lockwood, Grace
Henry, Fred	Stanley, Fred	Leonard, Helene
Hoyte, Stein & Saw	Silk, Frank X.	Le, Edna
Hillier, Al	Schuler, Gene	Melvin, Babe
Hilton, Lew	Skinner, Wm.	Marion, Francis
Jem, Johnny	Stuart (Male Part)	May, Stella
Kerue, Earl	Thompson, Frank	Powers, Babe
Kresko & Fox		Reban, Alice
Kelly, Walter C.	LADIES	Reban, Ethel
Kent, Edward	Abbott, Marjorie	Tempest, Jennie
Kramer & Boyle	Adair, Janet	Terris, Evelyn

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts Wanted.
Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

210 W. 44th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO

ALLEN

VAUDEVILLE WRITER

SPENCER

"IF MATERIAL CAN HELP YOU. I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

TENNEY

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you
as an acknowledgment, and for future reference. The contribution should be signed plainly by the
person or firm sending the same, and should be endorsed by the stage manager of the show or of
the house where the act is being used or other witnesses. Further acknowledgment will be made
by the names and numbers being published.
Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1004 Broadway, New York

Date
NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....
entitled
for Registration.

Name

Address.....

FERGUSON

Castor Boxes
Ground Cloths
Drop Covers

SCENERY

OF PLUSH, SATEEN, VELVETEEN, SILK AND SATIN

New and Used
Odds and Ends in
Theatrical Properties

Furniture Covers
Comfortables
Draperies

Made, repaired and rented. All theatrical sewing except costumes.

285 WEST 45th STREET, NEW YORK. Phone Bryant 9423



Large List New,
Professional
and Amateur
Vaudeville Acts, Stage Monologs,
New Minstrel Material, Jokes, Hand
Books, Operettas, Folk Dances,
Musical Readings, Recitations, Dialogs,
Special Entertainments, Speakers,
Pageants, Motion Songs, Shadow Plays,
Tableaux, Drills, Wigs, Beards, Grease Paints and
Other Make-Up Goods. CATALOGUE FREE.
T. S. DENISON & CO., DEPT. 17, CHICAGO

WIG

Real Human Hair, Irish Comedian,
Jew, Dutchman, Clown, \$1.00,
\$1.50 each. Negro, 35c, 75c,
\$1.00. Lady wig, \$2.50. Tight,
\$1.50. Hair Mustache, 25c. Crape
Hair, p. yard, 25c. Catalog free.

GUS KLIPPERT, 46 Cooper Sq., New York

LUCILLE

SAVOY

HELEN KELLER, the most Wonderful Woman of the
World, says it is a real pleasure to use LUCILLE TOILET
PREPARATIONS. Sold in two sizes, 65c. and \$1.50, and
a special \$3.00 size of cleansing Cream wholesale to the
Profession for \$1.50. Two boxes of the 65c. powder for
\$1.00. Mail orders promptly filled. (I pay postage.)
ASTOR THEATRE BLDG., Broadway and 45th St. Phone
Bryant 3022.

TAMS

1600 BROADWAY
N. Y. C.

Renting, copying,
transposing, arranging
orchestration music.

Costumes to Rent

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.
Harvey Thomas, 59 E. Van Buren St., Chicago,
Ill.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New
York City.
Edward Doyle, Attorney, 421 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120
B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.
Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES.
A. Braunniss, 1012 Napier Ave., Richmond
Hill, N. Y.

SCENERY.

Schell's Scenic Studio
581-583-585 South High St., Columbus, O.
Kahn & Bouwman Scenic Studio
100 W. 45th St., Room 46, N. Y. C. Bryant 1925

SCENERY FOR RENT.
Amelia Grain, 819 Spring Garden St., Phila-
delphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit,
Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Bos-
ton, Mass.

THEATRICAL PROPERTIES
John Brunton Studios
226 W. 41st St., N. Y.—Bryant 5914

WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD and SILVER TRIM-
MINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

PLAYS

FREE Catalogue of Professional and
Amateur Plays, Sketches, Mono-
logues, Minstrel Jokes, Recitations,
etc.

FITZGERALD PUBLISHING CORPORATION
Dept. C, 18 Vesey St., New York

Aaron's

Just opened the only Second-Hand Department Store
in the World, occupying the Entire Building at
808 Sixth Ave., Bet. 45th & 46th Sts., N.Y.C.

Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

LEARN PIANO

BY EAR—IN ONE WEEK
Play correct BASS at once with my
method. Most anyone can learn in a week.
F. W. Little, Box 38 Arsenal St., Pittsburgh, Pa.

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

ACTS

PLAYS, SKETCHES WRIT-
TEN. TERMS FOR A STAMP.
E. L. GAMBLE, Playwright
EAST LIVERPOOL, OHIO

SPECIAL BAL TROUPER WARDROBE TRUNK

\$50.00

William Bal Company
141 West 36th Street, N. Y.
Telephone FITZROY 2068

SHOW PRINTING

Heralds, Tonighters, Dodgers, Tack and
Window Cards, Half-Sheets, One-Sheets,
Three-Sheets, Cloth Banners, Card Her-
alds, Letterheads, Envelopes, Etc. Type
work only. No stock paper. Everything
made to order. Write for prices, giving
full information as to printing desired.

GAZETTE SHOW PRINT- ING COMPANY

MATTOON ILLINOIS



The world's largest manufacturers
of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1554 B'way at 46th St. State and Monroe Sts.

!! TRUNKS !!

FOR THE THEATRICAL PROFESSION
that WILL STAND THE ABUSE of the bag-
gage man. All makes—all sizes. Fully guaran-
teed. Trunks repaired, called for and delivered.

Strand Luggage Shop
The Luggage Shop with a Conscience
693 SIXTH AVE., Between 39th and 40th STS.
"Open Evenings Till 8"

ACTS

& VODVIL MATERIAL WRITTEN
Writing for some of vodvil's best.
CARL NIESSE, Author
2016 E. 19th St. Indianapolis, Ind.

FURS REMODELED & REPAIRED

Equal to new according to latest styles. We
also have a special department for out of town
orders. Reasonable prices and satisfaction
guaranteed.

HIRSHFELD FUR CO., Inc.
49 W. 45th St. Bryant 1917

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 285
Dectatur Ave., New York City.
Stamp for catalog.

IMPORT WIGS

Real Hair, the Famous Anton Make, All Char-
acters, \$2.50 Each; by Mail 25c. more.
Gustav Klippert, 46 Cooper Square, New York

PRIMROSE MINSTRELS

Typifying Genuine Minstrelsy with

MRS.

GEORGE PRIMROSE

Including

Richard Roberts

John Goss

Matt Molloy

Dan Haley

Tom Molloy

E. Booth Platt

